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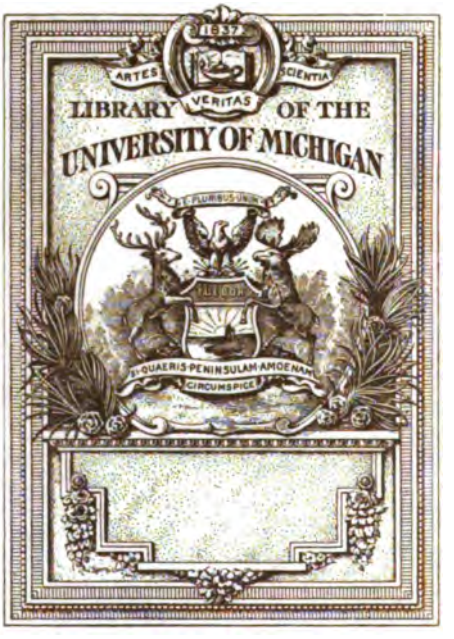
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Masters in Art

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MONOGRAPHS

STUART

DAVID · BÖCKLIN

SODOMA · CONSTABLE · METSU

INGRES · WILKIE · GHIRLANDAJO

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FRANCIA

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1906

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Stuart

AMERICAN SCHOOL

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Masters in Art

A Series of Illustrated Monographs

Issued Monthly

STUART

PART 73 —— VOLUME 7

Bates and Guild Company
Publishers
42 Chauncy Street
Boston

MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 73 JANUARY, 1906 VOLUME 7

Stuart

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MASTERS IN ART

Stuart

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STUART
MRS. WILLIAM JACKSON
PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA

PORTRAIT OF GILBERT STUART BY JOHN NEAGLE
MUSEUM OF FINE ARTS, BOSTON

The portrait of Stuart here given was painted in Boston, in 1825, by John Neagle, an eminent artist of Philadelphia. Stuart was at that time seventy years of age. As a likeness the portrait is characteristic; as a painting it is strong and vigorous. It has for many years hung in the Museum of Fine Arts, Boston, where it is placed on loan by the Boston Athenæum, to which it belongs. The above reproduction is from a photograph copyrighted by Chester Abbott Lawrence.

Gilbert Stuart

BORN 1755: DIED 1828
AMERICAN SCHOOL

GILBERT STUART was born on December 3, 1755. The place of his birth, now called Hammond Mills, is near North Kingston, Rhode Island. There his father, Gilbert Stuart the elder, a native of Perth, Scotland, had built, in company with a fellow-countryman, Dr. Thomas Moffatt, a mill for the manufacture of snuff, an article which was at that time greatly in demand in the colonies and only to be obtained from Scotland. At first all went well with the business, and in course of time Stuart the elder married and brought his bride, Elizabeth Anthony, the beautiful daughter of a farmer of large property living near Newport, to the house which he had built connected with the snuff-mill. This house, with its quaint gambrel-roof and low doorway, still stands beside the waters of Petaquamscott Pond. There the young couple lived happily and with the utmost simplicity, and there three children were born to them, of whom the youngest, Gilbert, is the subject of this sketch.

When four months old the child was carried to St. Paul's Church, Narragansett, and there baptized. The event is entered in the records of the church as follows: —

"April 11th, 1756, being Palm Sunday, Dr. McSparrow read prayers, and baptized a child named Gilbert Stewart, son of Gilbert Stewart the snuff-grinder —sureties, the Dr. and Mrs. Benjamin Mumford, and Mrs. Hannah Mumford."

It is generally supposed that the manner here given of spelling the family name was owing to the carelessness of the clerk who made the entry, but, as a matter of fact, signatures of the snuff-grinder that have come down to us show that he himself spelled his name in this way. Another thing to be noted in this baptismal record is that the painter's name, frequently written Gilbert Charles Stuart, is entered simply as Gilbert Stuart, and if, as tradition has it, the Charles was later inserted because of his father's loyalty to "bonnie Prince Charlie," Stuart himself did not long retain it.

Gilbert Stuart's earliest years were passed in the place of his birth, but the snuff-mill not showing the hoped-for profits, and Mrs. Stuart coming into possession of a small property, it was deemed advisable when he was still very

young to move to Newport, where he could have the benefit of the good education afforded by the parochial school there kept by the Rev. George Bissett, assistant minister of Trinity Church. Under his guidance the boy made excellent progress, but it was no easy task for him to devote his thoughts to study. His spirits were too high and his love of play too strong. Writing many years later of this period in his life, his daughter says: "Young Stuart was at the very head and front of mischief of every kind, but a great favorite with all his schoolfellows—a sort of master-spirit, his companions willingly yielding him the lead on every occasion." From one of his schoolmates and closest friends, Dr. Waterhouse, we learn that he was "a very capable and self-willed boy, who was indulged in everything, being an only son, handsome and forward and habituated at home to have his own way with little or no control from his easy, good-natured father."

Even at this early stage of his career Stuart had given evidence of talent in the line in which he afterwards became famous. At thirteen he had made some drawings admirable for so young a draftsman. At about this time too he painted his first picture in oils, a pair of Spanish dogs belonging to Dr. William Hunter of Newport, and when fourteen he executed what are said to be his earliest portraits, those of John Banister and Mrs. Christian Banister, now in the Redwood Library, Newport.

Stuart's first teacher in art was Cosmo Alexander, a Scotchman who spent some few years in the colonies, and upon his return to Scotland in 1772 persuaded his pupil, then in his eighteenth year, to accompany him, promising him advantages in art not to be obtained at that day in America.

Unfortunately, soon after reaching Edinburgh Alexander died, leaving Stuart to the care, not, as is usually stated, of Sir George Chambers, "who quickly followed Alexander to the grave," but probably to a friend and relative of Alexander's, Sir George Chalmers. Whether this new guardian was unmindful of young Stuart's welfare, or was unable to lend him a helping hand, is not known; all that we do know is that Stuart, who, with his characteristic dislike of dwelling on disagreeable subjects, could never be induced to talk about this experience, after an absence of two years returned to America penniless and in rags, having worked his passage home in a collier by way of Nova Scotia.

He now set to work in good earnest to supply by hard labor his lack of knowledge of art, of which during his sojourn in Scotland he had become fully conscious. Together with his friend Waterhouse, he hired a "strong-muscled blacksmith" to pose as a model, and that his progress was rapid and his ability marked is shown by the prompt appreciation his works met with. A portrait of his grandmother, who had died when he was a child of ten or twelve, painted from memory, was so excellent a likeness that her son, his mother's brother, Captain Joseph Anthony, commissioned the promising young artist to paint his portrait as well as portraits of his wife and children. This led to other orders, and he was soon employed by some of the wealthy Jewish families who then lived in Newport.

Stuart's success is the more remarkable when we consider the troubled condition of the country at that time. The colonies were growing daily more hostile to the mother-country, party feeling ran high, and war, that worst of enemies to art and art-patronage, seemed imminent. When at length hostilities broke out at Lexington, presaging the complete rupture so soon to follow between Great Britain and the American colonies, Stuart, seeing but small chance of advancement in his art at home, embarked, on June 16, 1775, the day before the Battle of Bunker Hill, for England, where his friend Waterhouse had but lately gone, and where he felt sure of finding surroundings more congenial to his tastes—above all, where he could have what was held by all young artists of that day in America to be of inestimable value: the advantage of studying under the guidance of Benjamin West, then living in London.

Stuart reached London in September, 1775. His friend Waterhouse was in Edinburgh at the time, and he found himself poor and alone in the metropolis. Most unexpectedly he happened upon a means of support. One day as he passed a church in Foster Lane he heard through the open doorway the strains of an organ. To Stuart, who was not only a lover of music, but himself a musician of some proficiency, this was enough. Carefully avoiding the pew-woman, whose fee of a penny he was unable to pay, he stepped into the building, where he discovered that a trial of candidates for the position of organist was being held. He at once asked if he, a stranger, might enter the competition. His request was granted, with the result that he was engaged as organist of the church at a salary of thirty pounds a year. This modest sum enabled him to live, and he now turned his attention to his painting; but in a desultory sort of way, for such were the caprices of his genius that even when poverty stared him in the face he let his opportunities slip and painted only when the fancy seized him.

When Dr. Waterhouse returned to London he found Stuart in lodgings so far from those which he himself occupied, near a prominent hospital where he was pursuing his medical studies, that it was arranged that Stuart should remove to a location permitting of a daily meeting between the two friends. Moreover, with the improvident painter close at hand Waterhouse could more easily see that he was not in arrears with either his landlord or washerwoman — a state of affairs only too common with Stuart.

Through the kindness of this same friend a few orders for portraits were given the artist. Stuart, however, worked but fitfully, beginning some portraits only to leave them half finished, while others were not even started. No wonder that he continued poor and in debt, although according to Dr. Waterhouse he himself handed over to him two thirds of his own allowance of pocket-money, "and more than once the other third." And yet nothing could weaken the bond of affection between the two young men. "Stuart throughout his life," writes Mr. Samuel Isham, "was recognized as exempt from the ordinary obligations of life; he borrowed and did not pay, he promised and did not perform. He was improvident when providence was a duty, and yet

with it all so gay, so brilliant, so talented, with a so-ingratiating personal charm that he was loved like a child, and those who suffered most by his faults strove hardest to find some excuse for them."

All this time Stuart had never been introduced to Benjamin West, to profit by whose instruction had been the express object of his crossing the ocean. This delay is the more unaccountable as it is well known that West's doors were open to all, and especially to Americans. Waterhouse had been introduced to the celebrated historical painter, and says that he "called upon Mr. West and laid open to him his (Stuart's) situation, when that worthy man saw into it at once, and sent him three or four guineas, and two days afterwards he sent his servant into the city to ask Mr. Stuart to come to him, when he employed him in copying." Another and more probable version of Stuart's meeting with West is given by Sully, the painter, who relates that Mr. Wharton, an old friend of West's, recounted to him in Philadelphia that when dining one day with West in London, together with several other Americans, a servant announced a person as wanting to speak to the host.

"'I am engaged,' said West; but after a pause he added, 'Who is he?' 'He says, sir, that he is from America.' That was enough. West left the table immediately, and on returning said, 'Wharton, there is a young man in the next room who says he is known in *our* city; go you and see what you can make of him.' I went out and saw a handsome youth in a fashionable greatcoat, and I at once told him that I was sent to see what I could make of him. 'You are known in Philadelphia?' 'Yes, sir.' 'Your name is Stuart?' 'Yes.' 'Have you no letters for Mr. West?' 'No, sir.' 'Who do you know in Philadelphia?' 'Joseph Anthony is my uncle.' 'That is enough,— come in,' and I carried him in and he received a hearty welcome."

Thus, after allowing two years and more to slip by, Stuart was received by West as a pupil, and, as was not unusual in those days, became an inmate of his master's house. During the four or five years passed under West's guidance, Stuart, in spite of his vagaries and trying ways,was treated with uniform kindness and consideration, and if the gifted pupil could gain nothing from his master's stilted style and dry manner of painting, he profited greatly by his close association with such a man as West, and by the opportunity afforded him of meeting the distinguished people who frequented the studio of the popular American artist, painter to His Majesty George III.

In addition to his studies under West, Stuart drew in the Royal Academy schools, attended Cruikshank's lectures on anatomy, and heard Sir Joshua Reynolds's celebrated discourses; and yet, no matter under whose teaching he might come, his manner of painting was and always remained peculiarly his own.

In 1777 he first exhibited at the Royal Academy, and in 1782 achieved a triumph there by his 'Portrait of a Gentleman Skating.' This picture, a full-length portrait of Mr. William Grant, of Congalton, skating in St. James's Park, owned in England by Charles Stapleton Pelham-Clinton, Esq., at once established his reputation. He now determined to strike out for himself; but before leaving West he painted a portrait of his master which West him-

self commended, saying to his pupil, "You have done well, Stuart, very well; now all you have to do is to go home and *do better*."

Thus encouraged, Stuart took a house in London, set up his own studio, and at once attained such success that he may be said to have rivaled Sir Joshua Reynolds and Gainsborough in popularity. Although the prices he asked for his portraits were second only to the prices received by those painters, orders poured in upon him. Among the many distinguished people who sat to him were King George III., the Prince of Wales, the Duke of Northumberland, Admiral Sir John Jervis, the Duke of Manchester, Sir Joshua Reynolds, Copley, Gainsborough, John Kemble, Isaac Barré, and Alderman Boydell.

For a brief period Stuart lived like a prince. The money he won so easily was spent with equal ease, and with never a thought for the morrow. He hired a fine house, kept a corps of servants, and entertained right royally. On the friendliest of terms with his brother artists, he was also sought after by persons of high rank and distinction. His ready wit and sparkling humor delighted one and all.

Not long after establishing himself in this princely fashion, Stuart, then in his thirty-first year, married Miss Charlotte Coates, daughter of Dr. Coates of Berkshire, England, and sister of a friend of Stuart's, who, although personally attached to the painter, did all in his power to prevent his sister's marriage with one so reckless in his habits and expenditure as Stuart was known to be. Opposition was useless, however, and with the reluctant consent of the lady's family, the marriage took place on May 10, 1786.

Mrs. Stuart had beauty, and, an attraction which counted for even more with Stuart, a rich contralto voice. Stuart himself was tall, of fine physique, with brown hair, ruddy complexion, and pronounced features; not what would be called a handsome man, but possessed of a power, when he chose to exert it, of charming all with whom he came in contact, though unfortunately his capricious disposition and quick outbursts of temper often alienated those who could not always remember that his heart was warm and his real nature true and sincere.

The inevitable result of Stuart's extravagant mode of life was soon shown, and partly to escape financial embarrassments he removed in 1788 to Ireland, where he opened a studio in Dublin. His success in the Irish capital was immediate. "He was delighted with the society he met there," writes his daughter; "the elegant manners, the wit, and the hospitality of the upper class of the Irish suited his genial temperament. I am sorry to say that Stuart entered too much into their convivialities. The fact is, it was his misfortune—I might say his curse—to have been such an acquisition to and so sought after by society."

Whether there is any truth in the story that Stuart's creditors followed him to Ireland, and that many of the portraits of the nobility painted there were painted while in the debtors' prison, is open to doubt, but we know that though constantly employed and liberally paid he never had money enough to meet his expenses, and that when in 1792 he made up his mind to return to America,

he was so impecunious that he lacked means to pay for his passage across the ocean, and agreed as an equivalent to paint a portrait of the owner of the ship.

It has always been said that Stuart's determination to return to his own country was prompted by a patriotic desire to paint a portrait of Washington —a desire so strong that no inducements to remain could alter his decision. Whatever may have been the impelling cause of his return, it stands recorded that in the autumn of 1792, after an absence of seventeen years, Gilbert Stuart landed in New York. The reception given him by his countrymen was most cordial. He at once established himself in Stone Street, near William, then one of the most desirable parts of the city; and as soon as it became known that he was ready for sitters, his brush was kept busy. Before long he received an order to paint the Duke of Kent, who offered to send a ship of war for him, but so firm was his determination to paint Washington's portrait that he declined. In after years Stuart used to say that he regarded his declining this offer as the most signal mistake of his life.

Two years were allowed to pass before his purpose was accomplished. In the winter of 1794–95, however, Stuart went to Philadelphia, furnished with a letter of introduction to Washington from the Hon. John Jay, and soon after his arrival called upon the President and left his card and letter. The response was an invitation to pass an evening with Washington, who received him with cordiality, but who, by Stuart's own acknowledgment, so awed the painter by the dignity of his presence that for a moment even Stuart's self-possession deserted him. It was soon arranged that the President should sit to the painter, and toward the spring of 1795 Stuart fulfilled his long-cherished wish.

Besides portraits of the President and Mrs. Washington, he painted many of the prominent men and beautiful women then gathered in Philadelphia, at that time the very center of fashion and gaity in the young republic. Congress held its sessions there, and from foreign lands, as well as from different parts of the United States, distinguished men and women were assembled. Stuart's painting-room at Fifth and Chestnut Streets became the resort of all the fashionable society, and in order to paint without interruption he was obliged to take a studio in Germantown, some six miles distant.

After the removal of Congress to the city of Washington Stuart transferred his studio to the new capital, where his rooms on F Street, near Seventh, were as much frequented by prominent people as had been his studios in New York and Philadelphia. His brush, indeed, would never have been allowed to rest had his clients had their way. A friend of Mrs. Madison's, writing to that lady during one of her temporary absences from Washington, says, "Stuart is all the rage, he is almost worked to death, and every one is afraid that they will be the last to be finished. He says, 'The ladies come and say, "*Dear* Mr. Stuart, I am afraid you will be very much tired; you really must rest when *my* picture is done"!'"

After about two years in Washington, Stuart, urged thereto by the Hon. Jonathan Mason, then United States senator from Massachusetts, removed to Boston, where the remainder of his life was spent. His house and studio in

that city were first in Washington Place, Fort Hill, and later in Essex Street. At one time—during the war of 1812—he resided in Roxbury. His sitters included many of Boston's well-known men and women, and his vogue as a portrait-painter continued with unabated success until within a short time of his death, when age and failing health impaired his powers.

The number of portraits painted by Stuart after his return from England has been roughly estimated at about eight hundred. This does not include many of his unfinished pictures, too numerous to be counted. All of these, thrown aside for one reason or another, were banished to the garret, where they were allowed to remain. Mr. George C. Mason tells us that the artist was quick to take offence at any remark or comment on a portrait before it was completed.

"On one occasion," he says, "a lady left her seat, and looking over the artist's shoulder, found fault with the likeness he was painting. He tried for a moment to be amiable, and quoted the text from St. James: 'A man beholdeth his natural face in a glass and goeth his way, and straightway forgetteth what manner of man he was.' Then he rose from his chair and in his most polite manner said, 'Excuse me, Madam, I cannot paint by direction.' Having said this, he strode across the room, rang the bell, and ordered the servant to take the canvas to the garret—a step that brought a flood of tears to the eyes of the sitter; but that had no effect on the painter."

One of Stuart's last portraits was that of John Adams, painted in 1825, when Mr. Adams was in his ninetieth year. Some time before this he had painted one of John Quincy Adams, in whose diary, under date of September 19, 1818, occurs the following entry: "I sat to Stuart before and after breakfast, and found his conversation, as it had been at every sitting, very entertaining. His own figure is highly picturesque, with his dress always disordered, and taking snuff from a large, round tin wafer box, holding perhaps half a pound, which he must use up in a day."

This habit of taking snuff was with Stuart inveterate. Indeed, as one of his biographers has said, "His snuff-box was as necessary to him as his palette and pencils, and always had a place on his easel." But although himself deriving comfort from the habit, he warned others against it, pronouncing it to be "vile, pernicious, and dirty," humorously pleading as an excuse for his own practice that he was "born in a snuff-mill."

In 1825 Stuart's health began to fail. Symptoms of paralysis greatly depressed him, and although his mind remained clear and unimpaired to the last, his buoyant spirits deserted him, and it was only occasionally that flashes of the brilliant wit for which he had been famous were shown. In the spring of 1828 the gout, to which he had long been a victim, attacked his chest and stomach; for three months he suffered acutely and bore the torture with fortitude. On July 9, 1828, as recorded in the original register of deaths in the city of Boston, the end came, and in the seventy-third year of his age Gilbert Stuart passed away, leaving his wife and three daughters to survive him. He was buried in the cemetery on Boston Common, where to-day a bronze tablet marks as nearly as can be determined the location of the vault.

THE following extract is from an obituary notice of Gilbert Stuart by Washington Allston, written on July 17, and published in the 'Boston Daily Advertiser' of July 22, 1828.

GILBERT STUART was not only one of the first painters of his time, but must have been admitted, by all who had an opportunity of knowing him, to have been, even out of his art, an extraordinary man; one who would have found distinction easy in any other profession or walk of life. His mind was of a strong and original cast, his perceptions as clear as they were just, and in the power of illustration he has rarely been equaled. On almost every subject, more especially on such as were connected with his art, his conversation was marked by wisdom and knowledge; while the uncommon precision and elegance of his language seemed ever to receive an additional grace from his manner, which was that of a well-bred gentleman.

The narrations and anecdotes with which his knowledge of men and of the world had stored his memory, and which he often gave with great beauty and dramatic effect, were not unfrequently employed by Mr. Stuart in a way and with an address peculiar to himself. From this store it was his custom to draw largely while occupied with his sitters—apparently for their amusement; but his object was rather, by thus banishing all restraint, to call forth, if possible, some involuntary traits of the natural character. But these glimpses of character, mixed as they are in all men with so much that belongs to their age and associates, would have been of little use to an ordinary observer; for the faculty of distinguishing between the accidental and the permanent, in other words, between the conventional expression which arises from manners and that more subtle indication of the individual mind, is indeed no common one; and by no one with whom we are acquainted was this faculty possessed in so remarkable a degree. It was this which enabled him to animate his canvas—not with the appearance of mere general life, but with that peculiar distinctive life which separates the humblest individual from his kind. He seemed to dive into the thoughts of men, for they were made to rise and to speak on the surface. Were other evidences wanting, this talent alone were sufficient to establish his claims as a man of genius, since it is the privilege of genius alone to measure at once the highest and the lowest. In his happier efforts, no one ever surpassed him in embodying (if we may so speak) these transient apparitions of the soul.

In a word, Gilbert Stuart was, in its widest sense, a philosopher in his art; he thoroughly understood its principles, as his works bear witness—whether as to the harmony of colors, or of lines, or of light and shadow—showing that exquisite sense of a whole which only a man of genius can realize and embody. . . .

In the world of art Mr. Stuart has left a void that will not soon be filled. And well may his country say, "A great man has passed from amongst us." But Gilbert Stuart has bequeathed her what is paramount to power—since no power can command it—the rich inheritance of his fame.

The Art of Stuart

SAMUEL ISHAM 'THE HISTORY OF AMERICAN PAINTING'[1]

GILBERT STUART still holds his place among our best painters, and even among his great contemporaries in England. His scope was limited. While they covered large canvases with full-length figures and groups, using every aid of composition and costume to produce their effects, and showing the result of this practice even in the arrangement of their half-length portraits, Stuart painted heads and little besides heads, as far as known not a single group, a few full-lengths, more half-lengths, a large number of what used to be called Kit-Kats—canvases thirty by twenty-five inches—and many even smaller than that. The heads are placed near the center of the canvases, often so near it that the figure, which was painted in afterward, is cramped as it would not be if the head were higher. There is no effort to diversify the attitudes; and the costumes, while skilfully and sufficiently done, are but accessories to the heads, and there is no attempt to make them of important pictorial interest. The heads themselves are all painted in a cool, diffused light, seldom relieved by heavy shadows or dark backgrounds. There is nothing striking, nothing forced; it is only a head—a head with its ordinary lighting and expression. No artifice is used to throw it into undue prominence. Within these limitations (and they are serious ones) they are unsurpassed. No one of his contemporaries had a surer feeling for the construction of a head or a surer insight into character. There are contradictory reports of his industry or indolence in studying drawing; but whether by industry or nature, he possessed it thoroughly, as far as the human features were concerned.

Where he acquired his technique as a painter is even more mysterious. It seems to have been original with him. He could have got little teaching from Cosmo Alexander in Newport or in his erratic life before meeting West. . . . Exactly what the influence of his stay in West's studio was is difficult to determine; the obvious effects to be looked for he seems to have completely escaped. He got no taste for imitating the old masters, nor any liking for allegory, nor any skill in composition or in the handling of large canvases. Dunlap recognized their "difference of opinion and style," and in connection with it mentions the following circumstance which took place about 1786 on the occasion of a visit to his old master's house and gallery in Newman Street: "Trumbull was painting on a portrait, and the writer literally *lending him a hand* by sitting for it. Stuart came in, and his opinion was asked as to the coloring, which he gave very much in these words: 'Pretty well, pretty well, but more like our master's flesh than nature's. When Benny teaches the boys, he says, "yellow and white there," and he makes a streak; "red and white there," another streak; "brown and red there for a warm shadow," another streak; "red and yellow there," another streak. But nature does not color in

[1]From advance sheets of Samuel Isham's 'History of American Painting.' The Macmillan Co., New York, 1905.

streaks. Look at my hand, see how the colors are mottled and mingled, yet all is clear as silver.'"

No better description of his own style can be given. He paints with an unequaled purity and freshness of color, very delicate and sure in the half-tones, varying his color to suit the individual, but with a pearly brightness which is characteristic. The paint is put on thinly, as a rule, in short, decided touches without heavy impasto, "mingled and mottled," as he himself says, and his execution was surprisingly sure. Two or three sittings sufficed for a head, which he painted at once in its true colors, distributing the paint as little as possible after it was on the canvas, and without resorting to the glazings and varnishings so much in vogue in England. This sureness of touch was the more remarkable because even in his youth Stuart's hand was trembling and unsteady; and in his later years, when some of his best work was done, an eye-witness says that "his hand shook so that it seemed impossible that he could paint. The last time I saw him I think he was painting the portrait of Josiah Quincy (in 1824). Stuart stood with his wrist upon the rest, his hand vibrating, and, when it became tolerably steady, with a sudden dash of the brush he put the color on the canvas."

The brilliancy and preservation of his works to-day attest the soundness of his practice. He painted with a restricted palette which the curious may find in Dunlap and Mason, with his method of setting it; but let them not hope to produce the same results. Stuart's style was his own. He did not learn it from others, and though he gave advice freely and generously, he could not teach it to any successor.

ARTHUR DEXTER — FROM 'THE MEMORIAL HISTORY OF BOSTON'

CHARMED by his powers of conversation, yielding to his wonderful faculty of entering into the train of others' thoughts, each sitter wore his own characteristic expression while in Stuart's chair; and the finished portrait often revealed habits of thought and feeling known only to intimate friends. No artist ever surpassed, perhaps none ever equaled him in this faculty. "He seemed," in the words of Allston, "to dive into the thoughts of men, for they were made to rise and speak on the surface." Even in his more careless works this quality is hardly ever absent. Like Copley, Stuart painted the best people of his day; but his portraits are so much more individual, each man's idiosyncrasies are so brought out, that the last generation lives for us with a vitality unapproached by the earlier artist.

As a colorist Stuart stands very high if judged by the best of his work. This was very unequal; and he painted some pictures which were hard and even absolutely bad in color. His best were superb—the flesh brilliant and transparent in the lights, mellow and still flesh-like in the shadows. The balance of light and shade is excellent, avoiding the dangerous extremes which he himself pointed out in the words: "Where there is too much light there will be no flesh in the shadows; where too little, not enough flesh in the lights." As compositions his works are of little value. Caring for nothing but the face and head, and for them as the handwriting of the mind, he slighted all the rest.

One of his maxims runs thus: "Keep your tints as separate as you can; no blending; it is destructive to clear and beautiful effect; it takes off transparency and brightness of color and renders flesh of the consistency of buckskin." He did not always observe his own rule; but when he did his heads are marvelous examples of handling. The flesh glows. At the proper distance the tints melt into each other with a pure richness which has never been surpassed in flesh-painting. Looked at more closely, they are models for an artist in knowledge and certainty of aim and the production of effects by the fewest touches and simplest means.

WILLIAM HOWE DOWNES 'ATLANTIC MONTHLY' 1888

FRANK and hearty, like himself, Stuart's portraits are full of robust character. For the purity of their color and the freshness and transparency of their flesh-tints his heads will be always remarkable. He never spoiled them by over-elaboration, for he knew when to leave them. "Let nature tell in every part of your painting," was one of his counsels to young artists; "be ever jealous about truth in painting." He forbade his pupils to blend their colors, and the admirable condition of his own works to-day proves that he practised what he preached in this regard.

Stuart was in some respects more modern than his time, and undoubtedly partook of the tendencies and aims which distinguish the intelligent realists of the present period. He had the happy faculty of suggesting much by a slight touch, and did only what he could do well. He cared more for nature than for art, was a keen reader of character, and understood how to charm and draw out his sitters in conversation. His paintings look easy when compared with others, and they were in fact executed rapidly. He did not pay much attention to what came before him in art, but he had the great advantage of living in England during the golden age of painting in that country, and of associating with such men as Sir Joshua Reynolds, Gainsborough, Sir Thomas Lawrence, West, Sir Henry Raeburn, and the others who were the glory of British art.

JANE STUART FROM 'MASON'S LIFE OF STUART'

I AM frequently asked by young artists to give them some account of my father's method of painting; this I am quite willing to do, so far as my early recollection will permit; but I have not the presumption to attempt to explain his wonderful effects, which were peculiar to himself; nor do I believe they could be transmitted. . . .

The impression I have received from a study of Stuart's heads is that his success was due in a great measure to his wonderful perceptive faculties. As he was quick to read the character of a sitter, so had he a clear insight into the color of his complexion, and never was he known to fail in this particular.

He commenced a portrait by drawing the head and features, and then he sketched in the general tone of the complexion; for this he seldom required more than four or five sittings, and frequently it was done in three sittings. The picture was never touched except when the sitter was in the chair. At the second sitting he introduced transparent flesh-tints, at the third he began to

awaken it into life and give it expression, and then the individuality of the sitter came out. This was always done quickly. In the portraits of men advanced in life, where the roundness of youth is gone, we can almost fancy that he has given motion to the features. . . .

It has been said by some critics that his coloring was too strong—that there was too great a preponderance of carnation in his flesh-tints; to this I cannot subscribe. Stuart did not rely on or require strong colors to produce his effects, for he had the faculty of bringing out his heads simply by the use of middle tints and tones, giving all the required rotundity and relief without the assistance of black shadows and heavy backgrounds; and yet the faces so painted are full of character and expression. In his work there is no appearance of labor, but everything that he did showed force and energy—so long as he kept to the head. When that was completed his enthusiasm seems to have abated. With some notable exceptions, the other parts of his pictures were painted but indifferently; but if he particularly fancied the subject, or the sitter was one in whom he took more than his usual interest, he worked with the greatest care to the end. In his draperies he was exceedingly careless, but he amused himself at times by painting lace, showing with a few bold touches of his pencil how easy it is to produce an effect when one understands what he is about. But if any one of his intimate friends took him to task for carelessness in rubbing in the accessories in a portrait, he at once replied, "I copy the works of God, and leave clothes to tailors and mantua-makers."

Color was one of Stuart's strong points, and on this subject he was as eloquent in conversation as he was successful with his brush when he wished to illustrate it. He seemed to bring out the color of every object that he transferred to his canvas. The story that has been told again and again of West's remarks to his other pupils—"It is of no use to steal Stuart's colors: if you want to paint as he does you must steal his eyes"—will bear repeating in this connection. And this reminds me that many artists, puzzled in their efforts to produce like effects, have imagined that he had some secret connected with the management of his colors; but this, I beg to say, was not the case.

Stuart's arrangement of his palette, so far from being complicated, was simplicity itself. He had, of course, the primaries, and from these he formed a chromatic scale of tints, varying them to suit the major or minor tones of his sitter's complexion. These tints were kept separate and distinct, as is apparent in his pictures, the artist trusting to time to mellow them and blend them into a whole. Where he used opposing tints he did it with judgment, and those who look upon his pictures are often astonished at his skill in bringing them together so successfully. His tints were put on at once, and not worked up, and it is this that makes it so difficult to copy his pictures; for the moment the copyist hesitates he becomes confused, and then he is almost sure to go wrong. . . .

I believe Stuart thought it impossible for one to be an artist without acquiring a thorough knowledge of drawing and anatomy, and he certainly gave a great deal of time to these studies in earlier years. Whatever information he acquired in his studies was at the disposal of others, and he never withheld any-

thing from any member of the profession who sought his aid and advice in a proper manner; but he had a horror of anything that approached the affectation of a dilettante, or the pedantry of technical phraseology. His own views were singularly clear and to the point, and he imparted information in a way that left no doubt of his meaning on the mind of the hearer.

CHARLES HENRY HART 'BROWERE'S LIFE MASKS OF GREAT AMERICANS'

THAT Stuart was a master in the art of portrait-painting it needs no argument to prove; his works are the only evidence needed, and they establish it beyond appeal. In his portraits the men and women of the past live again. Each individual is here, and it was Stuart's ability to portray the individual that was his greatest power. Each face looks at you and fain would speak, while the brilliant and animated coloring makes one forgetful of the past. . . .

Stuart had two distinct artistic periods. His English work shows plainly the influence of his English contemporaries, and might easily be mistaken, as it has been, for the best work of Romney or of Gainsborough. But his American work, almost the very first he did after his return to his native soil, proclaims aloud the virility and robustness of his independence. The rich, juicy coloring so marked in his fine portraits painted here, replaces the tender pearly grays so predominant in his pictures painted there. The delicate precision of his early brush gives way to the masterful freedom of his later one. His English portraits might have been limned by Romney or by Gainsborough, but his American ones could have been painted only by Gilbert Stuart.

The Works of Stuart

DESCRIPTIONS OF THE PLATES

'GEORGE WASHINGTON' PLATE I

STUART painted three portraits of Washington from life. The first, according to his own statement, he "rubbed out;" the second is the well-known full-length painted for the Marquis of Lansdowne and called the "Lansdowne Washington;" the third is the still more celebrated portrait here reproduced, known as the "Athenæum Washington," from the fact that after the artist's death it was presented by the Washington Association and other gentlemen to the Boston Athenæum, to which it still belongs, though for many years it has been loaned to the Boston Museum of Fine Arts, where it now hangs.

Of the first portrait—the one which Stuart said he erased—several versions exist, all showing the right side of the face, whereas the "Lansdowne" and the "Athenæum" show the left side. The most widely known of these earliest portraits is the so-called Gibbs-Channing picture, now belonging to Mr. S. P. Avery, of New York.

Of the second portrait, the full-length, Stuart made many copies. According to his written statement the original was sent to England, where it is now owned by the Earl of Rosebery. Of late years, however, it has been claimed that the actual canvas painted from life is that bearing Stuart's signature now in the Pennsylvania Academy of the Fine Arts, Philadelphia.

As to the genuineness of the third portrait, the one here reproduced, no dissenting voice has ever been raised. It was painted in Stuart's studio in Germantown, Philadelphia, and although the President had just had a badly fitting set of false teeth inserted, accounting for the somewhat constrained expression about the mouth, both sitter and artist were satisfied with the success of the portrait. Indeed, Stuart himself was so well pleased with it that he asked Washington's permission to retain both it and the portrait of Mrs. Washington, painted at the same time and left unfinished, as was that of the President's, promising to furnish Washington with replicas.

It has been said that this portrait is not so much a likeness as an "ideal head," and that one or another version of Stuart's first or second portrait is a more faithful presentment of the man. This may be so; but the "Athenæum Washington" is the "Household Washington," and few pictures are more celebrated than this world-renowned portrait. It has been copied by countless artists, good, bad, and indifferent, and engraved more than three hundred times. Stuart himself used to call it his "hundred-dollar bill," for if at any time in need of money he had but to make a replica of his "Washington," and his copy was sure to find a ready purchaser.

In speaking of this portrait Washington Allston said, "Well is Stuart's ambition justified in the sublime head he has left us; a nobler personification of wisdom, and goodness, reposing in the majesty of a serene countenance, is not to be found on canvas."

'THE MARQUIS AND MARCHIONESS DE CASA YRUJO' PLATE II

IN the summer of 1796 Señor Don Carlos Martinez de Yrujo, afterwards created Marquis de Casa Yrujo, was despatched by the King of Spain as envoy entraordinary and minister plenipotentiary to the United States. A handsome man, of medium stature, with florid complexion, blue eyes, "hair powdered like a snowball," and dressed in the height of the fashion, the young Spaniard created a sensation in the society of the "Republican Court" then assembled in Philadelphia. In Stuart's fine portrait of him here reproduced, showing him in coat of brown velvet and with head and shoulders relieved against a cloud-flecked blue sky, the painter, with his peculiar genius for transcribing to the canvas the individuality of his sitter, has admirably portrayed the distinguished bearing and proud spirit of the young marquis.

It was at a state dinner in Philadelphia that the Spanish minister was introduced to Miss Sally McKean, daughter of Thomas McKean, chief justice and afterwards governor of Pennsylvania. Although then barely nineteen, Miss McKean was one of the reigning belles of that day, and by her wit and beauty at once completely captivated the marquis. Their marriage took place in the

spring of 1798, and for nearly ten years following they continued to live in America, removing to Spain in 1807.

Stuart's portrait of the Marchioness de Casa Yrujo, reproduced in plate II as a companion picture to that of her husband, and painted, as was his, soon after their marriage, shows us a charming woman, graceful and high-bred, portrayed with all that distinction in the style and beauty of coloring which mark Stuart's best works.

In addition to these portraits of the marquis and his American bride, Stuart painted two likenesses of each, which are now in the possession of the family in Spain. The two given in plate II are owned by Mrs. Thomas McKean, of Philadelphia, by whose permission they are here reproduced.

'MRS. TIMOTHY PICKERING' PLATE III

THERE is no more beautiful example of Stuart's skill than this portrait of Mrs. Timothy Pickering, painted between 1816 and 1818. Mrs. Pickering is represented seated in so natural an attitude that there is no suggestion of being "posed." Her black silk gown with folds of soft muslin about the throat, her cap of the same sheer material, trimmed with lace, and the ermine-bordered mantle of a delicious shade of old rose color which has fallen from her shoulders, are all painted with a care and finish seldom bestowed by Stuart upon the accessories of his portraits, while on the finely modeled face with its delicate flesh-tones his brush has evidently lingered with loving touch.

Mrs. Timothy Pickering, who before her marriage was Rebecca White, was born in England, in 1754. While still a child she came to America with her parents, and when twenty-two married Colonel Timothy Pickering, who later became one of the prominent men of the country, holding high government positions of honor and trust.

Mrs. Pickering has been described as "not only one of the most amiable and lovely of women, but a woman of strong character and great bravery." In appearance she was "slight and somewhat smaller than the average woman, very quiet, reserved in her demeanor, with marked gentleness in movement and expression." To the end of her life, it was said, "she continued most lovely in her bearing, her fair complexion never losing its beautiful bloom."

Stuart's portrait of her is owned by her great-granddaughter, Mrs. John G. Walker, of Washington, D. C., by whose permission it is here reproduced.

'JOHN RANDOLPH OF ROANOKE' PLATE IV

AN eloquent orator of magnetic personality, but erratic, and passionate in disposition, John Randolph of Roanoke was for a period of more than thirty years one of the most conspicuous figures in the history of our country. Born in Virginia in 1773, he early entered political life, and from 1799 until within a year or two of his death, in 1833, occupied at various times the positions of congressman, United States senator, and minister to Russia.

John Randolph has been called "a strange compound of contradictory elements;" certainly to his eccentric, ill-balanced character there were two distinct sides. The nobler traits, as his biographer Henry Adams has said, were

caught by Gilbert Stuart in the portrait here reproduced. "Open, candid, sweet in expression, full of warmth, sympathy, and genius," writes Mr. Adams, "this portrait expresses all his higher instincts, and interprets the mystery of the affection and faith he inspired in his friends."

Mr. Randolph was thirty-two when he sat to Stuart for this portrait, which is justly regarded as one of the most beautiful productions of the painter's brush. He wears a dark blue coat with a velvet collar, a light gray vest, and négligée shirt. His eyes are brown, his hair is light brown tinged with auburn, his complexion fair. In the background to the left a curtain is drawn aside, revealing a glimpse of trees and sky. For many years the picture hung at Roanoke, Mr. Randolph's country-seat in Virginia, and at his death passed into the possession of his half-brother, Judge Beverley Tucker, whose grandson, Mr. Charles Washington Coleman, of Washington, D. C., is the present owner. The picture is temporarily placed in the loan collection of the Corcoran Gallery of Art in Washington, and is reproduced in MASTERS IN ART by permission of Mr. Coleman.

'HON. JONATHAN MASON AND MRS. MASON' PLATE V

JONATHAN MASON, one of Massachusetts' eminent men, was born in Boston in 1756. He early gained distinction at the bar, and later in the legislature of Massachusetts and as United States senator and member of the House of Representatives gave constant proof of those sterling qualities which have made his name an honored one in the annals of his state and country.

Stuart's portrait of him, beautiful in treatment and in expression, which is here reproduced by permission of its owner, Dr. Henry F. Sears, of Boston, was painted in Washington in 1805. Mr. Mason, then in the Senate of the United States, was a liberal patron of Stuart's and it was at his solicitation that the artist soon afterwards removed to Boston, and there opened a studio.

The portrait of Mrs. Jonathan Mason, also reproduced in plate V, was painted in the same year as was her husband's. Mrs. Mason is represented seated on a light olive-green sofa, dressed in white embroidered muslin with a scarf of a delicate shade of mauve, the color subdued by a covering of white lace, draped about her. Upon her auburn hair she wears a white muslin turban, greenish gray in tone. Her eyes are hazel and her color brilliant. The picture, an especially fine example of Stuart's work, is owned by Miss Mabel Gertrude Mason, of Boston, by whose permission it is here reproduced.

'CAPTAIN JOSEPH ANTHONY' PLATE VI

AMONG the finest examples of Stuart's work is this portrait of Captain Joseph Anthony, painted in Philadelphia between 1794 and 1798, during the artist's residence in that city after his return from England. Captain Anthony, a native of Rhode Island, was for many years a prominent and highly esteemed citizen of Philadelphia, where he was engaged in extensive shipbuilding interests. He was the brother of Gilbert Stuart's mother, and it was

he who gave the painter his start in life after the young man's return to Newport from his first trip to Scotland with Cosmo Alexander.

At the time Stuart painted this portrait Captain Anthony was about sixty years of age. He is dressed in a dark blue coat with brass buttons, a buff waistcoat, and white stock. The face is vigorously drawn, and the painting rich and mellow in tone. The portrait is on canvas, and measures nearly three feet high by two feet four inches wide. It is owned by Mr. J. Rudolph Smith, of Philadelphia, by whose permission it is here reproduced.

'MISS NANCY PENINGTON' PLATE VII

"THIS picture," writes Mr. Charles Henry Hart, "is one of the most interesting of the portraits of women that Stuart limned. It is interesting in itself as a characteristic portrait of a young woman, beautifully executed; but it has the added interest of having received the highest possible mark of approval from the great painter when he affixed his signature to the canvas."

From the date which follows this signature, legible in the original picture beneath the window to the left, we learn that Nancy Penington's portrait was painted in 1805—one year before the young girl's death, which occurred when she was but twenty-one. She is dressed in a black velvet gown with delicate white lace around the low, square-cut neck. The chair in which she is seated is upholstered in crimson damask, and in her hands she holds a miniature attached to a long chain worn about her throat and neck. Her hair is auburn, her eyes hazel, her skin very fair, and her cheeks red with a somewhat hectic flush. In the distance, through an open window, is seen a landscape suggestive of the scenery on the banks of the Delaware River near Bordentown, New Jersey, Nancy Penington's home. The picture is still in possession of the family, and is here reproduced by permission.

'MR. AND MRS. JAMES GREENLEAF' PLATE VIII

STUART'S portrait of James Greenleaf was painted in 1795, when Mr. Greenleaf was thirty years old. It is now in the Pennsylvania Academy of the Fine Arts, Philadelphia, and is here reproduced by permission.

In speaking of this picture, Mr. George C. Mason says: "It is a perfect gem of modeling and color in Stuart's purest manner. It represents a remarkably handsome man with hair powdered and tied in a queue. He is dressed in a double-breasted blue coat with gilt buttons, large white neckerchief, and ruffled shirt. The background is a rich crimson curtain festooned to show in the distance the blue and cloud-flaked sky. Nothing finer as a work of art ever proceeded from Stuart's easel."

James Greenleaf, son of the Hon. William Greenleaf, of Boston, was born in that city in 1765. When very young he was appointed consul of the United States to Amsterdam, where he amassed a large fortune. After his return to America in 1795 he embarked in speculation, founding with Robert Morris and John Nicholson the celebrated North American Land Company, which resulted not only in the utter ruin of its originators, but of all who had invested money in the gigantic scheme.

Mr. Greenleaf, in 1800, married for his second wife Miss Ann Penn Allen, eldest of the three daughters of James Allen, founder of Allentown, Pennsylvania, and granddaughter of William Allen, chief justice of the Province of Pennsylvania before the Revolution. Miss Allen was celebrated as "one of the most splendid beauties this country ever produced." In Stuart's charming portrait of her, given in plate VIII, she is dressed in white muslin with a blue sash. The contour of her face, her beautiful eyes and delicate eyebrows, and the exquisite flesh-tints of her face and neck offered a subject worthy of the artist's brush.

Stuart painted Mrs. Greenleaf three times. One picture is now in France, another is in California, and one is in Philadelphia, in possession of Mrs. Herbert M. Howe, by whose permission it is here reproduced.

"THOMAS JEFFERSON" PLATE IX

OF the numerous portraits of Thomas Jefferson by Stuart, three were painted from life, of which the picture here reproduced by permission is one. Painted in Philadelphia in 1800, when Jefferson, then vice-president of the United States, was fifty-seven years old, it is a masterly example of the painter's art. Stuart sold it to the Hon. James Bowdoin, who at his death bequeathed it to Bowdoin College, Brunswick, Maine, where it now hangs in the Walker Art Gallery, belonging to that institution. After his removal to Boston Stuart more than once visited the college in order to copy this portrait and the one of Madison which it also owns.

Jefferson was six feet two and a half inches tall, erect in his carriage, and of commanding presence. His features were regular, his eyes hazel, and in youth his hair was reddish. Stuart has here represented him seated before a table on which his right hand rests. His coat is a velvety grayish black, contrasting with the dull red of the chair and table-cover. The column in the background is of a neutral shade, olive in tone, and the heavy curtain, drawn aside to reveal a glimpse of blue sky and white clouds, is a pinkish purple, shading almost into brown. The canvas, which measures a little over four feet high by three feet five inches wide, is in excellent condition, the colors well preserved.

"MRS. WILLIAM JACKSON" PLATE X

MRS. WILLIAM JACKSON, who before her marriage was Elizabeth Willing, was the second daughter of Mr. Thomas Willing, prominent as a merchant and financier in Philadelphia during Washington's administration. Though not so beautiful as her older sister, the celebrated Mrs. Bingham, the acknowledged leader of Philadelphia society of that day, Mrs. Jackson was exceedingly charming both in person and manner, and her marriage with Major Jackson, Washington's *aide de camp* and private secretary, gave her marked distinction in the circle of the Republican Court.

In Stuart's beautiful portrait of Mrs. Jackson she is dressed in a white muslin gown with delicately painted ruffles edging the low-cut neck and short sleeves. Her eyes are brown, her hair slightly powdered, and she wears a turban of white muslin toning into gray, placed upon her curls. The picture

is owned by the Pennsylvania Academy of the Fine Arts, Philadelphia, where it now hangs. It is here reproduced by permission.

A LIST OF THE PRINCIPAL PAINTINGS BY STUART IN PUBLIC COLLECTIONS

AS most of Stuart's portraits are in private possession and constantly changing hands, it would be an almost impossible task to make a complete list of his works which would be of any permanent value. The following list includes only such as are in collections accessible to the public.

ENGLAND. LONDON, NATIONAL GALLERY: Benjamin West; Gilbert Stuart — LONDON, NATIONAL PORTRAIT GALLERY: Isaac Barré; John Hall; John Philip Kemble; Benjamin West; William Woollett — UNITED STATES. BALTIMORE, MARYLAND HISTORICAL SOCIETY: George Washington; Charles Carroll of Carrollton — BALTIMORE, PEABODY INSTITUTE: Timothy Pickering (loaned) — BALTIMORE, WALTERS COLLECTION: George Washington — BOSTON, MUSEUM OF FINE ARTS: George Washington (loaned by Boston Athenæum) (Plate I); Mrs. Washington (loaned by Boston Athenæum); Washington at Dorchester Heights (loaned by City of Boston); General Henry Knox (loaned by City of Boston); Hon. Josiah Quincy; Samuel Alleyne Otis; Mrs. Richard Yates; Governor Brooks (loaned); Rev. John Sylvester Gardiner (loaned); Colonel Joseph May (loaned); Mrs. Oliver Brewster (loaned) — BOSTON, BOSTON ATHENÆUM: Thomas Clement, Sr.; James Perkins; Rev. Joseph Stevens Buckminster; William Smith Shaw — BOSTON, BOSTONIAN SOCIETY: Commodore Isaac Hull (loaned) — BOSTON, MASSACHUSETTS GENERAL HOSPITAL: Samuel Eliot; William Phillips — BOSTON, MASSACHUSETTS HISTORICAL SOCIETY: Edward Everett; Jeremiah Allen — BRUNSWICK, ME., BOWDOIN COLLEGE, WALKER ART GALLERY: Thomas Jefferson (Plate IX); Hon. James Bowdoin; Mrs. James Bowdoin; James Madison — CAMBRIDGE, MASS., HARVARD UNIVERSITY [MEMORIAL HALL]: John Quincy Adams (finished by Thomas Sully); Fisher Ames; Joseph Story; [UNIVERSITY HALL] Samuel Eliot; Benjamin Bussey — CHICAGO, ART INSTITUTE: Two Portraits of Washington (loaned) — HARTFORD, CONN., STATE HOUSE: George Washington — HARTFORD, CONN., WADSWORTH ATHENÆUM: Unfinished Portrait — MT. VERNON, VA.: George Washington — NEWARK, N.J., NEW JERSEY HISTORICAL SOCIETY: Captain James Lawrence — NEW HAVEN, CONN., YALE UNIVERSITY [YALE SCHOOL OF THE FINE ARTS]: Captain Charles Knapp; General David Humphreys; [DINING-HALL] Governor Oliver Wolcott, Jr. — NEWPORT, R.I., REDWOOD LIBRARY: John Banister; Mrs. Christian Banister; Gilbert Stuart; Dr. Benjamin Waterhouse — NEWPORT, R.I., STATE HOUSE: George Washington — NEW YORK, METROPOLITAN MUSEUM OF ART: George Washington; John Jay (loaned); David Sears; Captain Henry Rice; Judge Anthony; Mrs. Judge Anthony — NEW YORK, NEW YORK HISTORICAL SOCIETY: Thomas Jefferson; George Washington; John Adams; Egbert Benson — NEW YORK, LENOX LIBRARY: George Washington; Mrs. Robert Morris; Two Portraits of Ladies; John Campbell — PHILADELPHIA, PENNSYLVANIA ACADEMY OF THE FINE ARTS: Mrs. Samuel Blodgett (unfinished); Mrs. Blodgett and Daughter (unfinished); Sir Henry Lorraine Baker; Elizabeth Bordley; Samuel Griffin; Samuel Gatliff; Mrs. Samuel Gatliff and Daughter; James Greenleaf (Plate VIII); Mrs. William Jackson (Plate X); Mrs. James Madison; James Monroe; John Nixon; Mrs. Richard Peters, Jr.; George Plumstead; Mrs. George Plumstead; George Reignold; George Washington (full-length); George Washington (replica of the "Athenæum Washington"); Alexander James Dallas; Dr. John Fothergill — PHILADELPHIA, HISTORICAL SOCIETY OF PENNSYLVANIA: George Washington — PHILADELPHIA, INDEPENDENCE HALL: Commodore Stephen Decatur — PROVIDENCE, R. I., STATE HOUSE: George Washington — WASHINGTON, D. C., CORCORAN GALLERY OF ART: George Washington; Chief Justice Shippen; John Randolph of Roanoke (loaned) (Plate IV) — WORCESTER, MASS., WORCESTER ART MUSEUM: Stephen Salisbury, Sr.; Mrs. Stephen Salisbury; Samuel Salisbury; Mrs. Perez Morton (unfinished).

Stuart Bibliography

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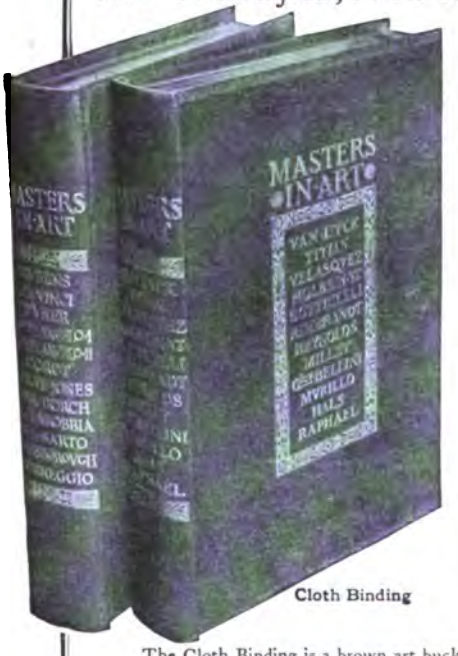

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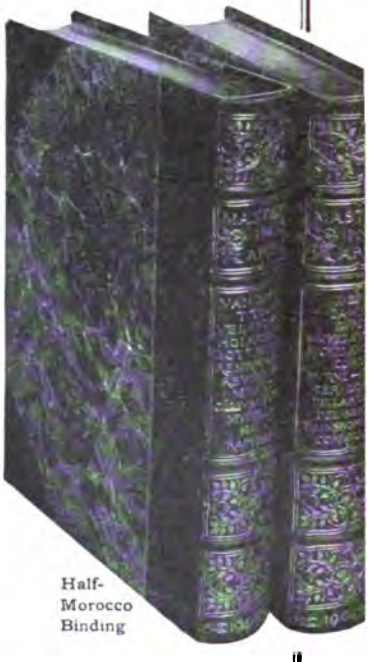
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MASTERS IN ART

David

FRENCH SCHOOL

DAVID
BONAPARTE CROSSING MOUNT ST. BERNARD
PALACE OF VERSAILLES

DAVID
THE OATH OF THE HORATII
LOUVRE, PARIS

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

DAVID
PORTRAIT OF MONSIEUR SÉRIZIAT
LOUVRE, PARIS

DAVID
PORTRAIT OF MADAME SÉRIZIAT AND HER CHILD
LOUVRE, PARIS

DAVID
THE SABINE WOMEN
LOUVRE PARIS

DAVID
PORTRAIT OF POPE PIUS VII.
LOUVRE, PARIS

DAVID
PORTRAIT OF MADAME RÉCAMIER
LOUVRE, PARIS

DAVID
PORTRAIT OF THE MARQUISE D'ORVILLIERS
COLLECTION OF THE COMTE DE TURENNE, PARIS

DAVID
MICHEL GÉRARD AND HIS FAMILY
MUSEUM OF LE MANS

DAVID
THE CORONATION OF NAPOLEON AND JOSEPHINE
LOUVRE, PARIS

PORTRAIT OF DAVID BY HIMSELF — LOUVRE, PARIS

This portrait of David by himself, now in the Louvre, Paris, is a sketch, but so full of character and individuality that we feel no lack of finish in its execution. The painter wears a long, loosely fitting gray coat with red collar and cuffs and a carelessly knotted white cravat. In one hand he holds a brush and in the other his palette. The figure is the size of life and is painted on canvas. A description of David's personal appearance is given in the biographical sketch which follows.

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CIRCULATING DEPARTMENT

Jacques-Louis David

BORN 1748 : DIED 1825
FRENCH SCHOOL

JACQUES-LOUIS DAVID (pronounced Dah'veed) was born in Paris on August 30, 1748. When he was nine years old his father was killed in a duel, and he was left to the guardianship of his mother and two uncles. The talent for drawing which the boy evinced very early in life decided his relatives that architecture was the profession he should adopt, but David himself was determined to become a painter, and held so tenaciously to this purpose that he was allowed to have his way. Application was accordingly made to the celebrated artist Boucher to take him into his studio. But Boucher, who was then growing old, felt unwilling to undertake his instruction, and recommended him instead to Joseph Marie Vien, a painter of growing influence and repute who had lately returned from Rome, where a study of the antique had lent a certain severity to his style wholly lacking in the light and decorative manner of painting of Boucher and his followers.

Vien was struck by the ability shown in David's drawings and agreed to admit him to his studio. There the young man worked diligently and progressed rapidly. Through the influence of a relative, Sedaine, then secretary of the Academy of Architecture, he obtained a lodging in the Louvre, where he made his first independent attempts at painting. When twenty-two he determined to compete for the Grand Prize of Rome, a sort of traveling fellowship entitling its holder to a residence of some years in Italy. Repeated failures to win this much-coveted prize were deeply mortifying to David's proud, sensitive nature, and finally, convinced that he was the object of unjust persecution, he decided to end his existence by starvation. Locking himself into his room, he remained for three days without food or drink, brooding over his disappointment, and it was only with great difficulty that the friends who found him there, pale and emaciated, could persuade him to renounce his intention.

This incident seems to have brought David into notice, and through the efforts of the architect Le Doux he was engaged by Mlle. Guimard, a famous opera-dancer of that day, to complete the rococo decorations begun by Fragonard in her house in Paris. His work evidently gave satisfaction, for besides

generously recompensing the young artist, Mlle. Guimard commissioned him to paint her portrait.

In 1774 David again entered the competition for the Prize of Rome. This time the picture he submitted to the judges, 'Antiochus and Stratonice,' a mediocre work, vivid in color and affected in composition, was awarded the prize, and in the following year he accompanied his master, Vien, who had been appointed director of the French Academy in Rome, to Italy.

David was at that time twenty-seven years old. He is described as tall and strongly built. His face, in which energy and will were indicated rather than genius, was somewhat disfigured by a deformity of the upper jaw caused by an accidental blow from a stone received when a child. This disfigurement became more pronounced as he grew older, and increased a natural difficulty in his speech. His character was still undeveloped. The vehemence and intensity of his nature, his domineering spirit, were as yet dormant, and in the young student not fully emancipated from the tenets and prejudices of the rococo school of eighteenth-century painting in France, it is difficult to see the future despotic leader, "the great high priest of classicism," who, so soon to become penetrated with veneration for the antique, was destined to head the movement that revolutionized painting in France.

But David's conversion was not immediate. Not at first did the works of the greatest masters appeal to what he himself signalized as his "coarse Gallic taste." The sight of Correggio's achievements in Parma filled him with enthusiasm, it is true, but for a time he chose to apply himself to copying the works of Valentin, a French follower of Caravaggio and Ribera. He could not long, however, escape the great neo-antique movement of which Rome was the center. The theories of Lessing, the paintings of Mengs, the publications of Winckelmann, aided by the discoveries then being made in Pompeii and Herculaneum, all tending as they did towards a revival of classic art, had their effect upon his mind and his practice. He filled his sketch-books with studies of the bas-reliefs on Trajan's column; beauty of line and simplicity in composition assumed more and more importance in his eyes; little by little the traditions of the rococo school were forgotten or laid aside, and in the austerity of such works as 'Hector,' an academic figure now in the Museum of Montpellier, in a composition entitled 'The Death of Patroclus,' and in a large canvas painted somewhat in the style of the Bolognese school, representing 'St. Roch interceding with the Virgin for the Plague-stricken,' now in Marseilles, we see how widely David had departed from the codes of the popular French school. In two important works that soon followed, 'Belisarius asking Alms,' now in the Lille Museum, and 'Andromache weeping over the Body of Hector,' both based upon a study of the antique, a complete departure from his early traditions is apparent.

Before the exhibition at the Salon of 1781 of his 'Belisarius,' David, after five years of study in Rome, had returned to Paris, where a short time afterwards he was made an academician and assigned a lodging and a studio in the Louvre. Two years later occurred his marriage with Mlle. Marguerite Charlotte Pécoul, whose father was architect and superintendent of buildings to

the king. M. Pécoul was not only rich, but generous, and upon finding that David was desirous of returning to Rome to complete in more congenial surroundings a large picture commissioned by the king, Louis XVI., the subject of which was suggested by Corneille's tragedy 'Les Horaces,' he willingly furnished means for the journey to Italy; and in 1784 David, accompanied by his wife and by three of his pupils, found himself once more in Rome.

All his thoughts and time were now given to the completion of his picture, 'The Oath of the Horatii,' which was finished at the end of eleven months. In Rome it met with an immediate success. Princes, cardinals, artists, archæologists, and men of letters crowded to David's studio to see and admire. This enthusiastic reception was repeated in Paris, when in 1785 the great canvas was exhibited at the Salon. The cold, austere qualities of this famous picture, its harsh coloring, and the theatrical and studied attitudes of the personages represented render it difficult for us to-day to realize the intense feeling its appearance aroused in Paris. What little adverse criticism it provoked only served to increase its fame. The subject appealed to every zealous Republican, and David was felt to be "the man after the heart of the age."

The 'Oath of the Horatii' was soon followed by 'The Death of Socrates,' which achieved an almost equal success, and by 'Lictors bringing to Brutus the Bodies of his Sons.' Because of the revolutionary spirit expressed in this last, an attempt was made to prevent its exhibition, but the public, seeing in it an allegory of the incorruptible justice of republicanism, insisted upon its being shown.

David's triumph was complete. The recognized leader of a new school based upon a study of Greek and Roman models, the regenerator of French painting, his influence was felt not only in art, but in the dress and fashions of the period. In emulation of the classic severity of costume portrayed by him in his pictures, the voluminous and ruffled skirts and laced corsets worn by ladies of fashion were thrown aside, and the loose flowing robes and simple girdles of Roman matrons adopted. Hair-powder was discarded and a classic arrangement of the hair became the vogue. Even in furniture the fashion changed, and in place of the highly ornamented chairs and tables of Louis Quinze, the severe simplicity of the antique became popular. David, indeed, reigned supreme. His studio in the Louvre, furnished with austere but elegant simplicity, was the resort of a large and increasing number of pupils, and was visited by all the men and women prominent in France in that day.

In 1789 the disagreements which for some time past had been steadily increasing among the members of the Academy of Painting, culminated in the secession of those who had sought for a revision of its statutes, on the ground that all members were entitled to equal rights, and that the Salons should be open to all for the exhibition of their works. David, who had no sympathy with the conservative views of many of his brother academicians, and who despised the methods of instruction which then prevailed in the Academy schools, was proclaimed president of the seceding faction. All this served to increase his fame, and he was regarded as the champion of liberty in the domain of art.

Between 1789 and 1792 he painted some of his finest portraits—a branch of art in which he always excelled, and on which his fame as a technician rests more surely to-day than on his large and dreary subject-pictures.

At the outbreak of the French Revolution David was over forty years old and at the full maturity of his powers. When it was decided by the National Assembly to commemorate in painting the famous oath taken on June 20, 1789, in the Tennis Court at Versailles, by the members of that body not to separate until "the constitution of the kingdom had been established and confirmed on solid foundations," David, the painter of the 'Horatii' and of 'Brutus,' was chosen to portray the scene. This picture, 'Le Serment du Jeu de Paume' (The Oath in the Tennis Court), was never completed, but the preparatory study for it, exhibited at the Salon of 1791, still exists.

An ardent Republican, David became a member of the famous Jacobin Club (so-called because its headquarters were in the Jacobin convent in Paris), made up of those whose views were most radically opposed to the government. In September, 1792, he was elected a deputy to the National Convention and took his seat among the "Montagnards," as the more advanced members were called. The following June he was appointed secretary of the Convention, and not many months later became a member of the terrible "Committee of Public Safety," and was among those members of the Convention who, in January, 1793, voted for the death of the king, Louis XVI.

Not gifted as an orator, and handicapped moreover by a hesitation in his speech, David rarely addressed the meeting of the Convention, giving expression to his feelings, when any question of great political importance arose, by vehement exclamations or by terse phrases full of force. But his brush, more eloquent than his tongue, was always at the service of the cause he held dear, and as the appointed organizer of all public fêtes and ceremonies of the Revolution, his rule was a despotic one. In recognition of his services the Convention elected him for a brief period to its presidency. The "Reign of Terror" was then at its height.

Early in 1793 had occurred the assassination of Lepelletier de Saint-Fargeau, one of the deputies who had voted for Louis' death. The body was publicly exhibited, and David with realistic force painted a picture of the murdered man on his death-bed, presenting it to the Convention to be hung in their chamber as the portrait of "the first martyr of liberty." Six months after this, Marat, "the man of terror," fell a victim to the knife of Charlotte Corday. The excitement caused by this event was intense. When the news was brought to the Convention one of the deputies cried out, "David, where are you? You have transmitted to posterity the image of Lepelletier dying for his country; one more picture remains for you to paint!" And in the breathless silence that followed this impassioned appeal David responded, "And I will do it." Not many months later he finished his marvelous painting—now in the Brussels Museum—of Marat dead in his bath, stabbed to the heart by the young girl who risked all in her attempt to free France from the monstrous deeds of this so-called "friend of the people."

When Robespierre, the dictator before whom all France had bowed, fell

from power and met death on the scaffold, David, his friend and admirer, himself narrowly escaped the guillotine. Thrown into prison, it was five months before he was liberated, and then only to be re-arrested on numerous charges. The Convention, however, before disbanding, voted a general amnesty, and in 1795 he regained his freedom. During his days of suffering one great happiness had been his: his wife, who, with her two daughters, had left him at the time of his political prominence, alienated by the violence of his revolutionary views, returned to him upon learning of his imprisonment, exerted every effort to save him from his threatened fate, and ever afterwards remained constant in her love and devotion.

When the Institute of France was founded, in 1795, David was elected one of the forty-eight original members. From now on he took no active part in politics. The Directory succeeded the Convention, and he was among the members of that body who retired to private life. His time was now wholly devoted to his art and to his pupils, among whom were many sculptors as well as painters who became famous in after years—numbering in all, it has been estimated, upwards of four hundred.

The friendship extended to David by Napoleon Bonaparte, elected First Consul in 1799, went far towards effacing from the public mind the recollection of his political career, and once more his studio became the resort of all the great people of the day. Napoleon himself was a frequent visitor, and lost no opportunity of showing the painter special marks of favor. David in his turn was completely fascinated by the personality of the man who had become the nation's hero, and yielded in all things to his wishes, even departing from his classic style of painting to adopt a form of art more pleasing to the ideas of Napoleon.

Upon Bonaparte's being proclaimed emperor, David, who had already been made a member of the Legion of Honor and was soon to become one of its officers, was named first painter to the imperial court and commissioned to execute four great Napoleonic pictures: 'The Coronation of Napoleon and Josephine;' 'The Distribution of the Standards;' 'The Enthronement of Their Majesties;' and 'The Entrance of the Emperor and Empress into the Hôtel de Ville.' The first two of these scenes alone were completed, and in the first David may be said to have reached the culmination of his powers.

But although still the leader in that classic school of painting which in France had for the time superseded all other manner of expression in art, David was not without enemies. Many of his colleagues in the Institute regarded him with disfavor, and, weary of the restrictions imposed upon them by his inexorable laws, they excluded him from the committee formed for reorganizing the École des Beaux-Arts. In order to assert his supremacy and put a stop to the spirit opposing itself to his tenets, David requested to be appointed director of public instruction in the School of Painting and Sculpture. But this request was refused. Mortified by the rebuff and vexed by the difficulty he had to collect the payment agreed upon for his great canvases of 'The Coronation' and 'The Distribution of the Eagles,' David withdrew to a great extent from official life.

He now turned his attention to finishing a picture begun sometime before —'Leonidas at Thermopylæ'—and to the execution of several portraits. In the midst of all his celebrity, and notwithstanding the fact that his ambition and his love of power were boundless, it is noteworthy that he was accustomed to live in great simplicity. He loved music, especially Italian music, was fond of the theater, which he frequently attended, and in his home he entertained his friends with the utmost hospitality. Always quietly but elegantly dressed, his manner was marked by extreme courtesy. By his pupils he was both venerated and loved. Every Sunday morning it was his custom to receive them in his home, where in winter he was to be found beside his fire, pipe in mouth, and in summer in his garden, where he had erected a monument to the memory of his favorite pupil, Drouais, who had died in Rome.

David's faith in the fortune of Napoleon was so firm that he had unhesitatingly accepted whatever favors had been shown him by the emperor. His elder son had been made an under prefect in Hanover, his younger son was appointed chief of a squadron of cuirassiers, while his two daughters had been married to officers warmly attached to the imperial cause. While that cause was all-powerful in France everything went well with him and his family, but evil days were at hand for both emperor and artist. Napoleon's star, so long in the ascendant, began to set, and on the approach of the allied armies, David was filled with apprehension and resolved to transport many of his pictures—his 'Marat' and 'Lepelletier,' his 'Coronation,' 'Distribution of the Standards,' portrait of Napoleon, and various other works—to the coast of France, where they were carefully hidden. So far as he himself was concerned, however, his fears proved groundless. The restoration of the Bourbons left him undisturbed, and on Napoleon's return from Elba, David, among the first to welcome his hero, found himself again in favor and straightway appointed Commander of the Legion of Honor.

Unfortunately, during the "Hundred Days" which constituted Napoleon's brief return to power, David incautiously placed his signature to the "additional articles" excluding the Bourbons from the throne of France, thus exposing himself, in the event of Napoleon's downfall, to the vengeance of the royalists. This downfall quickly followed. Early in 1816, when Louis XVIII. had been reinstated as King of France, a law was passed sentencing to exile all regicides who had signed the "additional acts."

It is said that had David humbled himself to ask it, an exception to this decree would have been made in his favor, in view of his services to art. Twenty years of peaceful existence had passed since the stormy period of the Revolution, when, as a member of the National Convention, he had voted for the death of Louis XVI., and twenty years had wiped out all remembrance of the part he had taken in those terrible days—so urged his friends; but David would listen to no such counsel, and, bitter as exile was to him, said farewell to France. His request that he might be allowed to go to Rome was refused, and he took up his residence in Brussels. There he found many friends, and was accorded a warm welcome by William I., King of the Netherlands, whose government testified by every mark of consideration and regard its appreciа-

tion of the honor shown it by the great painter who in his exile had selected Brussels as his home. And David, on his side, gave proof of the value he placed upon King William's hospitality by declining the invitation of the King of Prussia to go to Berlin, where he was offered the directorship of the Fine Arts, as well as higher honors and greater pecuniary reward than had been bestowed upon him in France as painter to Napoleon.

In Brussels David lived peacefully and by no means unhappily. His days were spent in painting; his evenings at the theater, where a special seat was reserved for him. Friends and pupils surrounded him, and no artist from Paris or elsewhere, and, indeed, no stranger of note passing through Brussels, failed to seek the honor of a visit to the man who was still regarded as the first painter of France.

But David was growing old and his hand was no longer so steady, nor were his eyes so strong, as in former years. The pictures painted at this period—'Love leaving Pysche,' 'The Anger of Achilles,' above all his 'Mars disarmed by Venus'—show a decided diminution of his powers.

In the winter of 1824–25 his health broke down. He continued, however, to work, but was interrupted more and more by illness, and his absence from his accustomed seat in the theater became more and more frequent. Towards the close of the year a serious affection of the heart prostrated him. When the end was very near, a proof of an engraving of his 'Leonidas' was, at his request, brought to him one morning for correction, and as he lay in bed, supported by his attendants, he indicated with the cane which had been placed in his hand the various places where he wished changes to be made. "Too black here," he said in a voice weakened by suffering, "too light just there. The shading in this part is not well defined. . . . Here the touch seems uncertain . . . and yet,"—the words became scarcely audible—"yet it is the head of Leonidas. . . . " The voice failed altogether, the cane fell from his hand, and he breathed his last. This was on the twenty-ninth of December, 1825. David was seventy-seven years old.

His funeral was solemnized with impressive rites, and as the French government refused the earnest request of his family, his friends, and his pupils that his body should be allowed to rest in France, he was buried with fitting honors in the cemetery of Saint-Jossé-ten-Noode, Brussels.

The Art of David

JOHN C. VAN DYKE — 'HISTORY OF PAINTING'

THE classicism of David was a revival of Greek form in art, founded on the belief expressed by Winckelmann, that beauty lay in form, and was best shown by the ancient Greeks. It was the objective view of art which saw beauty in the external, and tolerated no individuality in the artist except that which was shown in technical skill. It was little more than an imitation of the

Greek and Roman marbles as types, with insistence upon perfect form, correct drawing, and balanced composition. In theme and spirit it was pseudo-heroic, the incidents of Greek and Roman history forming the chief subjects, and in method it rather despised color, light-and-shade, and natural surroundings. It was elevated, lofty, ideal in aspiration, but coldly unsympathetic because lacking in contemporary interest; and, though correct enough in classic form, was lacking in the classic spirit. Like all reanimated art, it was derivative as regards its forms and lacking in spontaneity. The reason for the existence of Greek art died with its civilization, and those, like the French classicists, who sought to revive it brought a copy of the past into the present, expecting the world to accept it.

There was some social, and perhaps artistic, reason, however, for the revival of the classic in the French art of the eighteenth century. It was revolt, and at that time revolts were popular. The art of Boucher and Van Loo had become quite unbearable. It was flippant, careless, licentious. It had no seriousness or dignity about it. Moreover, it smacked of the Bourbon monarchy, which people had come to hate. Classicism was severe, elevated, respectable at least, and had the air of the heroic republic about it. It was a return to a sterner view of life, with the martial spirit behind it as an impetus, and it had a great vogue. For many years during the Revolution, the Consulate, and the Empire, classicism was accepted by the sovereigns and the Institute of France, and to this day it lives in a modified form in that semi-classic work known as academic art.

Vien was the first painter to protest against the art of Boucher and Van Loo by advocating more nobility of form and a closer study of nature. He lacked the force to carry out a complete reform in painting, but his pupil David accomplished what he had begun. It was David who established the reign of classicism, and by native power became the leader. The time was appropriate; the Revolution called for pictures of Romulus, Brutus, and Achilles, and Napoleon encouraged the military theme. David had studied the marbles at Rome, and he used them largely for models, reproducing scenes from Greek and Roman life in an elevated and sculpturesque style, with much archæological knowledge and a great deal of skill. In color, relief, sentiment, individuality, his painting was lacking. He despised all that. The rhythm of line, the sweep of composed groups, the heroic subject and the heroic treatment made up his art. It was thoroughly objective, and what contemporary interest it possessed lay largely in the martial spirit then prevalent. When he was called upon to paint Napoleonic pictures he painted them under protest, and yet these, with his portraits, constitute his best work.

RICHARD MUTHER 'THE HISTORY OF MODERN PAINTING'

DAVID was one of those rare artists who are the men of their hour. To a new plebeian race, to whose feverishly excited patriotism the soft, luxurious art of rococo must seem as a mockery of all the rights of men, he showed, for the first time, the man, the hero, who died for an idea or for his country. He applied art to the heroism of the day, gave it the martial attitude of patriot-

ism, inspired it with the spirit of Robespierre, St. Just, and Danton. The more obtrusively his heroes paraded their patriotism, the more people saw in them a picture of the French nation, as true as a transposition could hope to be. For this starched rhetorical pathos lay in the mind of the age. When David painted, the state-declamations of the orators still rang in his ears. Robespierre is said to have spoken from the tribune slowly, rhythmically, artistically. His philippics were carefully divided into three sections, like academic discourses. Patriotism resolved itself into tirades and correctly imposed periods. To that corresponds the calm composition of David's pictures. His cold pathos is the counterpart to that of the orators, whose fine feelings were expressed in fine phrases.

In the earnest sentiment, the exalted Roman spirit, the declaiming over rugged, masculine virtues, freedom and patriotism, that found expression in David's first pictures, there lived something of the Catonian spirit of the Terror, and that still gives them historical value to-day. His enthusiasm was not, in the first degree, for antique art, but for the ideas of country, duty, freedom, progress. The words "antiquity" and "democracy" were of like meaning to him.

And how greatly this man was penetrated by the spirit of his age is shown still more when he discarded Greek and Roman tragedy, and, boldly attacking the present, gave himself up entirely to the delineation of what was in his own life and experience, and his direct observation. There he became not only a rhetorician, a revolutionary agitator, but a really great painter. Lepelletier on his death-bed, and the assassinated Marat, are works of a mighty naturalist. His portraits of the emperor, of the pope, of Cardinal Caprara, and others, symbolize the brutal greatness of an age which worshiped strength.

In his portraits he is neither rhetorical nor cold, but full of fire and the freshness of youth. Before any face to be modeled he forgot the Greeks and Romans, saw life alone, was rejuvenated in the youth-giving fount of nature, and painted—almost alone of the painters of his generation—the truth. Here his effect, when otherwise he was lacking in all naïveté, is actually naïve and intimate. The best painters have never treated flesh better. He had an aversion to palette tones, and sought after nature with unexampled attention. . . .

When many of his portraits were reunited at the Paris Exhibition of 1889, universal astonishment prevailed when it was discovered what a great painter this Louis David was. He appeared in these pictures as an artist who stood completely within his age, who shared its passions and was quite penetrated by its greatness; he even appeared as a painter of decided charm, who handled the phenomena of color and light as few others have done. Was this the man who had painted that wearisome 'Belisarius' and that still more wearisome 'Leonidas'?

David showed himself in this favorable light at the Exhibition only because the archæological side of his talent did not come to light. Only those works had been produced in which he spoke French and not Latin, did not seek to resuscitate the antique, but painted what he had seen. The historian dare

make no such selection, else the picture of David would be incomplete. He was an artist with a Janus face, a quite peculiar medley of contraries. The works which we saw in the Exhibition were only those in which he, in a manner, protested against his own system. David himself would have put them contemptuously aside as "occasional" pictures, and would have exhibited those historical canvases through which he exercised an unhealthy influence on the further development of French painting. He was at heart as archæological as Mengs, and it was only through the great occurrences of the Revolution and the Empire that he was brought for a certain time into contact with life. . . .

At a time when France had begun to strive after political freedom art was again bowed down beneath the same yoke of the antique as it had been at the fullest zenith of the monarchy under Louis XIV. To the generation of 1789 that was entering upon life with fresh hopes and fresh passions David had nothing to offer but a borrowed formula of the past, only a sentiment of another long buried age, whilst the Revolution was so new and full of life. He endeavored to persuade these men who stormed the Bastille and founded a new state, that the truth lay in archaism, and that the art of the future could be founded only upon classical reminiscences.

And later, the more he lost touch with public life and found time to indulge in meditations, the deeper he fell back again into that archæological current as it had been before the Revolution, under Vien. Before the year 1800 France had extricated herself from the antique republican views which had introduced the Revolution; thus David had to decide whether he should belong entirely to modern Paris or to ancient Rome. He chose the last, and the spirit which inspired his studio grew more and more pedantic. His 'Sabine Women' is the most complete expression of this barren classicism. . . .

A paradoxical man! Endowed with wonderful realistic capacity, and therefore created to enrich his country with masterpieces, he let his talent lie under the spell of Roman art and of a barren theory. Against all the caprice of the eighteenth century, with its charming, alluring grace, he opposed a strict, inexorable system as he believed he saw it in the antique. Simplicity, however, beneath his hands became dryness, nobility formal. The folk of yesterday, too, had laughed, loved, lived; in David's works life and love and laughter were banished. It was as though an archæologist had discovered some mummies and taken them to be the actual inhabitants of some old town. He saw in painting a sort of abstract geometry for which there existed hard and fast forms. There was something mathematical in his effort after dry correctness and erudite accuracy. The infinite variety of life with its eternal changes was hidden from his sight. The beautiful, he taught with Winckelmann, does not exist in a single individual; it is possible only by comparison and through composition to create a type of it. The human being of art ought always to be a copy of that perfected being, of that primitive man, whom the Roman sculptors had before their eyes, but who had deteriorated in the course of ages.

Thus in France the sensuous art of painting was converted into an abstract science of esthetics. The classic idea weighed upon French art and pre-

scribed for all alike the same "heroic style," the same elevation, the same marble coldness and monotony of color. . . .

David completed his 'Sabine Women' in the year 1799. It was the legacy that the eighteenth century left in France to the nineteenth, the century on whose threshold that tender and great immortal, Watteau, had stood, which had been so amiably frivolous with Boucher, had nourished itself upon virtue with Greuze, had glorified simple domesticity with Chardin, and finally echoed the beautiful phrases of young David—liberty, equality, and fraternity;—that century so tender, witty, fashionable, dissolute and sane, aristocratic and plebeian, joyous and fanatical, ended in France in the most barren classicism.

ANTONY VALABRÈGUE 'LA GRANDE ENCYCLOPÉDIE'

JACQUES-LOUIS DAVID is one of those painters who have exercised a most decided influence upon the artistic ideas of our time, as well as upon the destiny of the whole French school. Nowadays, under the influence of modern standards of art, he is variously judged. Both lauded and denounced beyond measure, we see in him a strenuous reformer, an autocratic and often brutal regenerator. His passionate nature made him the most powerful interpreter of the French Revolution. By some he is looked upon as one of the instigators of that movement in art which left its mark upon a portion of the nineteenth century; by others he is regarded simply as the head of the classic and retrograde school of painting in France. It is but right that he should be judged by us from the standpoint of the present, apart from all the prejudices of the past, our opinion of his work being based upon a study of his great canvases in the galleries of France, and of those pictures which have appeared from time to time in exhibitions. . . .

Assuredly a great artist, one whose ideals were of the highest, whose spirit was noble and well balanced, who was indeed an apostle of the beautiful such as he conceived it to be, David seems to us opposed to certain qualities peculiarly French. Advancing with unswerving step towards his goal, he scorned everything in the way of grace or sentiment. In color he felt no interest, seeking above all else to attain exceeding accuracy in drawing. Beneath an apparent perfection his work presents serious faults. Not a single note of color vibrates in his too uniform compositions. The nude is treated by him as if he were a sculptor rather than a painter. Many of his works have for their subjects scenes from classic tragedies, in which personages are elevated and ennobled by an ideal at once human, philosophic, and austere.

For our part we infinitely prefer to this painter of history preoccupied with his theories, the faithful and realistic portrayer of his own times. Alongside of the impassioned artist, who, forceful and eloquent as he is, seems now to be out of date, there is a calm, serene David, an observer keen and conscientious. Such is the man who painted the fine portraits of Pope Pius VII., General Gérard, and Madame Récamier. Here we have the personal, the intimate side of David, who is no longer the lawgiver of art, but the scrupulous and expressive searcher after truth—in a word, the lover of nature.

A grand figure after all, that of this artist who, although no longer the leader

of the French school, yet offers in his work and in his life fruitful lessons full of force. The cold and mediocre style of certain of his pupils has tended to diminish his influence, but still that influence could never have been lasting, for like that of every absolute master, it rested upon purely individual principles, which, being peculiar to himself, were for that very reason false.—FROM THE FRENCH

LÉON ROSENTHAL 'LOUIS DAVID'

DAVID exercised a powerful influence over French painting for the reason that towards the close of the eighteenth century he embodied those rationalistic tendencies of the French mind which had been embodied by Poussin in the seventeenth. He brought about a prescribed estheticism, because the theories he formulated were in perfect accord with the instincts of his country; he gained the support of almost all the artists, and created a unanimity of sentiment such as no other artist since then has ever succeeded in accomplishing, for the simple reason that his faults as well as his excellences were intrinsically French. He was a painter bound by codes and system; a painter by no means flawless, it may be, but unquestionably a French painter.

Poussin could never have been said to have comprised within himself alone all the national artistic characteristics; together with him the Clouets, the Le Nains, the Chardins—painters of keen and close observation—must also be considered, for they represent an important characteristic of the French mind in art—the love of sincerity, of truth to nature. But in this respect we find David actually in opposition to himself, for face to face with the painter of the 'Sabines' stands the painter of 'Marat' and the 'Coronation;' and if in his capacity as chief of the French school he inspires in us to-day only a historic interest, we are conscious that as a realist he is still very near to us.

As this last David made no proselytes; his methods in this direction were embodied in no formulæ; he was no teacher. But if, strictly speaking, he had no pupils in this kind of art, he undoubtedly forms a link between those painters of truth who preceded him and the bolder ones who followed. Indeed, the theorists who from observation of nature and from social and political conditions deduce general laws, might well lay claim to David, and, as a matter of fact, this they have not failed to do. In other words, those who ask that an artist should be sincere without passion, that he should portray life without taking part in it, will assign a high place to David as a portraitist; and it is by his portraits above all else that his fame has been definitely established. Because of them he steps forth from the rank of artists whose works possess interest for only the generation which enthusiastically hailed their advent, and takes his place among those whose fame is recognized by posterity.

The historian of art can never ignore the rôle of David, leader of the French school, but it has been many a long day since the painter's historical works have aroused the admiration of the public or have been studied by artists. 'The Coronation' and 'The Distribution of the Standards' belong too exclusively to a particular period to be unreservedly enjoyed; even 'Marat,' although more detached from any special era, still belongs to the time when it

was painted. David's portraits, on the contrary, gain more and more admirers as time goes on, so that to-day public galleries and private collections vie with each other to obtain them. This revival of favor after so many oscillations and revolutions of public taste is a sure proof of David's enduring fame.

No doubt this is not the kind of fame for which he hoped. Great indeed would have been his astonishment could he have known that his vast historic compositions would sink into obscurity, and that of his whole achievement posterity would retain only those works which he painted merely as pastime. His pride as a painter of history would have been hurt; but we, who no longer recognize the existence of any kind of hierarchy among the different branches of art, but acknowledge simply the greater superiority of genius, maintain that by what he accomplished his fame is sufficiently assured.

From David's strange life a lesson can be learned. He was inflexible in his formulæ—formulæ now as dead as are the canvases which they inspired; but there were moments when he asserted his independence, and it is because of these outbursts of his free inspiration that he lives to-day. And therefore it has come to pass that by a striking paradox the great leader of the French school of classicism himself proclaims the absurdity of formalism and system, and throws wide open to art the doors of individuality and of freedom.— FROM THE FRENCH

The Works of David

DESCRIPTIONS OF THE PLATES

'BONAPARTE CROSSING MOUNT ST. BERNARD' PLATE I

UPON Napoleon's return from the campaign in Italy he desired David to paint his portrait. As on a previous occasion, however, he was unwilling to sit for the artist, averring that Alexander had never posed for Apelles, nor had any of the great men of antiquity sat for the likenesses we possess of them; that it was the character, the soul, which should be portrayed, rather than any exact delineation of the features. And David, declaring that Napoleon was teaching him the art of painting, agreed to execute an ideal portrait of his hero. "I will paint you in battle, sword in hand," he said. "No, my dear David," returned Napoleon, "it is not with the sword that battles are won. I would be painted calm and serene upon a fiery steed." David accordingly, with the assistance of his pupil Gérard, painted the famous picture here reproduced of Bonaparte crossing the icy summit of Mount St. Bernard, pointing the way across the snow-bound Alps to Italy.

"This work," writes M. Léon Rosenthal, "has a world-wide reputation, but it is cold and formal in composition, the attitude is strained and theatrical, and the figure of Napoleon on horseback resembles an equestrian statue rather than a painting. The color is monotonous and uninteresting, and, finally, the

evident effort to impart a symbolic significance to the work is unfortunate, for the idea is emphasized to such a point that truth is completely overlooked."

The picture is one of David's works to which he himself attached the greatest importance. With the assistance of his pupils he made several copies, which he frequently retouched with the utmost care. The original painting, reproduced in plate I, is in the Palace of Versailles. It measures eight feet nine inches high by about seven and a half feet wide.

'THE OATH OF THE HORATII' — PLATE II

DAVID'S celebrated picture 'The Oath of the Horatii,' begun in Paris in 1783 and finished a year afterwards, during his second sojourn in Rome, was painted by order of the king, Louis XVI. The subject was one that appealed to the artist's love of classic history as well as to the republican spirit then rife in France.

The scene represents the three Horatii, brothers belonging to one of the most ancient patrician families of Rome, receiving from their father weapons with which to defend their country against the threatened supremacy of the land of Alba. Even as they had been chosen to represent the cause of Rome, so had that of Alba been intrusted to their cousins the Curiatii, three brothers like themselves, whom they were to meet in deadly combat.

Now it happened that a sister of the Horatii was betrothed to one of the Curiatii, and in the group of weeping women to the right of the picture David has introduced her grief-stricken form. No thought of their sister's sorrow, however, deterred the Horatii from duty to their country, and when the bloody fray was over, and the sole survivor, one of the Horatii, had returned to Rome in triumph with his threefold spoils, he mercilessly slew his sister for reproaching him with her lover's death.

First exhibited in David's studio in Rome, 'The Oath of the Horatii' created a furore of enthusiasm which was repeated in Paris when it was shown in the Salon of 1785. Although possessed of some fine qualities, the picture strikes us to-day as theatrical and artificial. As in all David's works of this description, coloring counts for little or nothing; all stress is laid upon the drawing, the adherence to the statuesque in emulation of antique art, and upon the loftiness of the idea expressed.

The picture is in the Louvre, and measures nearly eleven feet high by thirteen feet three inches wide.

'PORTRAIT OF MONSIEUR SÉRIZIAT' — PLATE III

THIS striking portrait in the Louvre represents David's brother-in-law, Monsieur Sériziat, in riding-costume. The pose is admirably chosen, the manner of painting vigorous, and the colors harmonious. Monsieur Sériziat is seated out-of-doors on a rocky bank upon which he has thrown his cloak of greenish-blue cloth. His coat is gray, his trousers buff, and his high boots are topped with tan-colored leather. His hair is powdered, and he wears a dark gray felt hat. The background is blue sky diversified with white clouds.

"This portrait and the one of Madame Sériziat," writes M. Frédéric

Masson, "are among the most beautiful ever painted by David. They seem, indeed, to stamp his achievement with a renewal of freshness, grace, and joyousness attributable to the circumstances under which they were executed, and the object which he had in mind in painting them." The portraits were painted in 1795, immediately after the artist's term of imprisonment, and when he was spending some three months at Saint-Ouen, near Tournan, the country-seat of his brother-in-law, M. Sériziat, to whose efforts his liberation was largely due, and for whom David painted both works in grateful acknowledgment of his indebtedness.

'PORTRAIT OF MADAME SÉRIZIAT AND HER CHILD' PLATE IV

THIS portrait of Madame Sériziat, who before her marriage was Émilie Pécoul, sister to David's wife, was painted in 1795 as a companion picture to that of her husband. She is represented seated upon a sofa of dull red, dressed in a gown of creamy white, with a green ribbon knotted about her waist. Her straw hat is trimmed with ribbon of the same shade of green, tied in a bow beneath her chin. In one hand she holds a bunch of wild flowers, their bright hues contrasting with the white of her skirt, while with the other hand she clasps that of her little flaxen-haired child, who turns shyly away as it looks over its shoulder at the spectator.

Not even the English school can offer a more charming example of portraiture than this picture by David. Wholly lacking in the cold pedantic qualities of his historic canvases, it is full of life and naturalism. There is nothing stiff nor unreal in the composition, the modeling is admirable in its delicacy, and the coloring cool and harmonious.

The canvas measures about four feet three inches high by three feet two inches wide. It was acquired in 1902 by the Louvre, where it now hangs.

'THE SABINE WOMEN' PLATE V

DAVID'S famous picture in the Louvre of 'The Sabine Women' was painted in his so-called Greek style. The subject, it is said, was suggested by a design on an engraved stone, and when in prison in 1795 he conceived the idea of the painting, which he completed four years later. It was exhibited in one of the rooms of the Louvre, to which, contrary to all precedent in France, an admission fee was charged.

Its fame had already been spread abroad by the artist's admiring pupils, and public curiosity was aroused by the knowledge that for many of the personages introduced, well-known men and celebrated beauties of the day had served as models. The success of the picture was immediate. So great were the crowds that flocked to visit it that the exhibition was kept open for five years, with the result that a sum exceeding 72,000 francs ($14,400) was realized. And yet the 'Sabine Women' provoked much adverse criticism. Fault was found principally with its composition, which, it was justly said, lacked unity, and exception was taken to the nudity of the figures.

The scene represents that moment in the battle between the Sabines and the Romans when the wives of the latter rushed into the fray to prevent the

slaughter of those dear to them in both the opposing armies by ties of blood and of affection. In the center stands Romulus, aiming his spear at Titus Tatius, King of the Sabines, who at the left of the picture assumes an attitude of defence. Between these is Hersilia, the wife of Romulus, with arms outspread, imploring them to desist from the combat. About this central group are mothers distracted with terror, striving to protect their children, some kneeling in supplication, some rushing madly among the warriors, one, beside herself with fright, holding her child aloft in her arms. The background is filled with the two armies. On the left are the ramparts of the Roman capitol, and farther off is seen the Tarpeian rock.

The impression of this picture as a whole is far from agreeable. The color is cold, the attitudes theatrical, and although the artist evidently intended the scene to be full of movement, each figure is treated with such preoccupation for nobility of form and attitude that the general effect is stiff and unreal. Some of the details, however, possess much beauty. Taken separately, the different groups, notably the one in the center, are well arranged, and the individual figures are drawn with great purity and beauty of line. 'The Sabine Women' admirably illustrates the cold classicism of David, in which formulæ were followed and theories adhered to, with the result that all life, spontaneity, and naturalness were lost.

'PORTRAIT OF POPE PIUS VII' — PLATE VI

"IN David's portrait of Pope Pius VII.," writes a French critic, "we are at once struck by the realism, by the astonishing force of expression, which reveals the very soul itself beneath the features of the face, by the superb freedom of execution, devoid of all rigidity, and by the vigor and beauty of the coloring."

This celebrated portrait, now in the Louvre, was painted in 1805, when Pius VII. had gone to Paris for the purpose of crowning Napoleon Emperor of France. In no other example of David's work in portraiture do we more forcibly feel his power than in this life-like presentment of the pope. Clad in a velvet mantle of dull red, richly trimmed with bands of gold embroidery, Pius VII. is seated before us in a chair covered with red and gold. The background is a neutral shade, well calculated to offset the figure and emphasize the pale, emaciated face, with its dark eyes and fringe of dark hair.

Waagen says of this work, "It unites dignity and truth of conception with very fine drawing, masterly modeling, and a touch which is broad and yet delicate in an excellent impasto. No one of David's historical pictures known to me can assume, in its own class, anything like the same rank that this work properly takes in its character of a portrait."

'MADAME RÉCAMIER' — PLATE VII

ONE of David's most charming portraits of women is this famous unfinished picture in the Louvre of Madame Récamier, the celebrated beauty and leader of society in Paris during the Consulate and the Empire.

Unlike most of the artist's works in portraiture, in which as a rule the subject is painted in so natural an attitude that there is no suggestion of a studied pose, we have here a more carefully arranged composition. Madame Récamier, dressed in a white gown whose long folds are so disposed as to reveal her bare feet, is reclining on a couch upon cushions of pale yellow bordered with delicate grayish-blue. The pure outlines of her head and figure are clearly defined against the plain surface of the background. At the head of the couch is a tall bronze lamp, the only ornament introduced into the apartment, which is severe in its simplicity.

David was engaged upon this work in the summer of 1800, his pupil Ingres, it is said, assisting him with the accessories. Before it was completed he learned that his beautiful model, not finding the picture wholly to her fancy, had decided to sit no more for him, but had, instead, commissioned Gérard, one of his most famous pupils, to paint her portrait. David's picture was accordingly left unfinished. "In admiring this masterly sketch," writes M. Charles Saunier, "so complete in its light transparent color, we ask ourselves 'Was it not, after all, just as well that David carried his work no farther?' We are inclined to think so, for it is possible that some of its delicate beauty might have been lost had he put the finishing touches to his charming study."

The painting measures a little over five and a half feet high by nearly eight feet wide. The figure is life-sized.

'PORTRAIT OF THE MARQUISE D'ORVILLIERS' PLATE VIII

"WHEN David paints young women," writes M. Léon Rosenthal, "whether they be attractive because of their beauty or their grace, or only by reason of the charm of youth, his portraits are always characterized by an ingenuousness and an entire freedom from affectation which straightway captivate the fancy. It may be that the Marquise d'Orvilliers, and various others, have not features that are absolutely regular, but they are posed with such a happy freedom from constraint, they seem to be so entirely at their ease and so ready to engage in an informal conversation, that it never occurs to us to find fault if the mouth be a trifle large, or the nose not strictly in accordance with academic rules. We feel sure that they must have enjoyed posing, for it is very evident that David enjoyed painting them."

The charming portrait of the Marquise d'Orvilliers, here reproduced, was painted in 1790. The canvas measures four feet four inches high by three feet three inches wide, and is owned by the Comte de Turenne, Paris.

'MICHEL GÉRARD AND HIS FAMILY' PLATE IX

IN this picture we have a noteworthy example of David's realism. Nothing could be more unlike his stilted historical compositions, in which the personages are posed with the rigidity of statues, than this life-like group now in the Museum of Le Mans, France. The principal personage is Michel Gérard, a Brittany farmer, who in the days of the French Revolution was elected a member of the National Convention. For the honesty and integrity of his

character, as well as for his sound common-sense, "Father Gérard," as he was called, was universally respected. He always wore the simple dress of a Brittany peasant, in which he is here represented.

"The picture of Michel Gérard and his family," writes M. Louis Gonse, "is remarkably fine; the composition is compact and well centered, the personages being so skilfully grouped that the chief figure, the sturdy peasant in his shirt-sleeves, is given all due prominence. The attitudes and actions are varied, expressive, and highly characteristic. The whole work is frankly painted and very charming."

'THE CORONATION OF NAPOLEON AND JOSEPHINE' PLATE X

THIS celebrated picture, now in the Louvre, is regarded by many as David's masterpiece. It may be said to mark an epoch in the history of French painting. Although by no means without faults, the composition as a whole is stately, the grouping of the principal figures admirable, while the coloring, though not brilliant and now somewhat dimmed by time, is harmonious and, in parts, rich and beautiful.

The coronation of Napoleon and Josephine took place in the Cathedral of Notre Dame, Paris, on December 2, 1804. In accordance with the wish of Napoleon, David has represented the moment when the emperor, already crowned by Pope Pius VII., who is seated behind him, is about to place the crown upon the head of Josephine. Clad in a white robe and long crimson mantle lined with ermine and bordered with gold, she kneels before him. He himself, standing with upraised arms upon the steps of the high altar, is arrayed in robes of state and wears a laurel wreath upon his brow. All the personages present are portraits—the prelates grouped about the pope, the dignitaries standing at the right, the princesses of the imperial family behind the empress and her attendants, and the brothers of the emperor at the left. Back of the central group, facing the spectator, are ranged the principal personages of the court, and in a tribune above is the mother of the emperor, who, although not present at the ceremony, was here portrayed at Napoleon's wish. Still higher up David himself is introduced sketching the scene.

This vast painting, which measures thirty-three feet long and twenty-one feet high and contains over two hundred figures, was begun in 1805 and finished three years later. In order to facilitate the artist's work the government placed at his disposal for a studio the old church of the College of Cluny. There, on January 4, 1808, Napoleon went in state, accompanied by the empress, his ministry, and his staff, and preceded by a body of cavalry and a band of music, to see the picture which had just been completed. For more than half an hour he walked up and down in front of the great canvas, examining it in all its details. David and his assistants stood meanwhile motionless and silent, anxiously awaiting his verdict. Finally, his eyes still fixed upon the picture, he paused. "It is well done, David," he said, "very well. You have divined my thoughts; you have represented me as the embodiment of French chivalry. I am indebted to you for handing down to posterity this proof of affection which I have desired to show her who shares with me the cares of

government." And then, with one of those dramatic effects of which he was so fond, he advanced towards the painter, and, raising his hat and slightly inclining his head, said in a loud voice, "David, I salute you!" "Sire," replied David, deeply moved, "I receive your salutation in the name of all artists, happy indeed to be the one whom you deign to address."

The picture was exhibited in the Louvre prior to the opening of the Salon of 1808, and met with an immense success. As a testimony of his appreciation Napoleon appointed his first painter an officer of the Legion of Honor.

A LIST OF THE PRINCIPAL PAINTINGS BY DAVID WITH THEIR PRESENT LOCATIONS

BELGIUM. ANTWERP, MUSEUM: Head of an Old Man — BRUSSELS, MUSEUM: Mars Unarmed by Venus; The Flute-player, Devienne; Marat; A Boy — FRANCE. AIX-EN-PROVENCE, MUSEUM: A Young Man — AMIENS, MUSEUM: The Comtesse de Dillon — ANGERS, MUSEUM: Two Studies of Drapery — AVIGNON, MUSEUM: Joseph Bara — CAHORS, VERNINAC COLLECTION: Mme. de Verninac — CALAIS, MEUNIER COLLECTION: Mme. David; Baron Meunier; Baroness Meunier — CHALON-SUR-SAÔNE, CHEVRIER COLLECTION: De Blauw — CHERBOURG, MUSEUM: Patroclus — DIJON, MUSEUM: Mme. Berlier and her Daughter — DOUAI, MUSEUM: Mme. Tallien — FONTAINEBLEAU, PALACE: Pope Pius VII. (replica) — LILLE, MUSEUM: Belisarius asking Alms; Napoleon; Apelles painting Campaspe (sketch) — LA MANS, MUSEUM: Michel Gérard and his Family (Plate IX) — LYONS, MUSEUM: The Huckster — MARSEILLES, QUARANTINE OFFICE: St. Roch interceding with the Virgin for the Plague-stricken — MONTPELLIER, MUSEUM: Hector; Alphonse Lerny; Head of a Young Man; M. Joubert — NANTES, MUSEUM: Death of Cleonice (sketch) — NARBONNE, MUSEUM: The Good Samaritan; David and Goliath; Portrait; Bacchante and Attendants — ORLEANS, MUSEUM: Mme. Calis — PARIS, LOUVRE: Coronation of Napoleon and Josephine (Plate X); Oath of the Horatii (Plate II); Oath of the Horatii (Sketch); Leonidas at Thermopylæ; The Sabine Women (Plate V); Lictors bringing to Brutus the Bodies of his Sons; Belisarius asking Alms; Combat of Minerva and Mars; Paris and Helen; Three Ladies of Ghent; Pope Pius VII. (Plate VI); Mme. Récamier (Plate VII); M. Pécoul; Mme. Pécoul; Mme. Chalgrin; M. Sériziat (Plate III); Mme. Sériziat and her Child (Plate IV); M. and Mme. Mongez; Bailly; Portrait of David (Page 22) — PARIS, ÉCOLE DES BEAUX-ARTS: Antiochus — PARIS, MUSEUM OF THE COMÉDIE FRANÇAISE: Mme. Joly — PARIS, BARON COLLECTION: Sketch for the Curtain of the Chantereine Theater — PARIS, BIANCHI COLLECTION: The Death of Socrates — PARIS, DE CHAZELLES COLLECTION: Lavoisier and his Wife — PARIS, DIDOT COLLECTION: Telemachus and Eucharis; The Anger of Achilles — PARIS, DURAND-RUEL COLLECTION: Marat (replica) — PARIS, FEUARDENT COLLECTION: Coronation of Napoleon and Josephine (replica) — PARIS, JEAUNIN COLLECTION: Meyer, Minister Plenipotentiary; Baron Jeaunin; Baroness Jeaunin; Charles Jeaunin — PARIS, DE TURENNE COLLECTION: The Marquise d'Orvilliers (Plate VIII); The Comte de Turenne — PARIS, DE VILLEQUIER COLLECTION: The Marquis de Sorcy de Thelusson — RHEIMS, MUSEUM: Marat (replica) — ROUEN, MUSEUM: Portrait, said to be of Mme. Vigée Le Brun — SEMUR, MUSEUM: Head of an Old Man — TOULON, MUSEUM: The Daughters of Joseph Bonaparte — VALENCE, MUSEUM: Ugolino — VERSAILLES, PALACE: Barère; Bonaparte crossing Mount St. Bernard (Plate I); The Distribution of the Standards; Pope Pius VII. (replica) — GERMANY. BERLIN GALLERY: Bonaparte crossing Mount St. Bernard (replica) — IRELAND. DUBLIN, NATIONAL GALLERY OF IRELAND: Death of Milo — RUSSIA. ST. PETERSBURG, COLLECTION OF PRINCE YOUSSOUPOFF: Sapho and Phaon — VILLANOV, NEAR VARSOVIE, CHÂTEAU POTOCKI: Count Potocki.

David Bibliography

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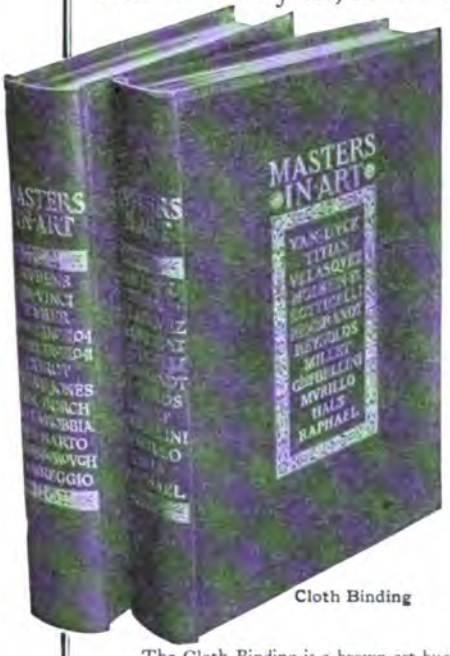

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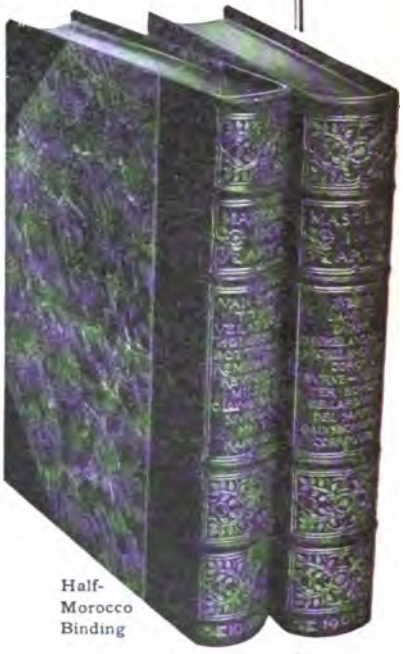
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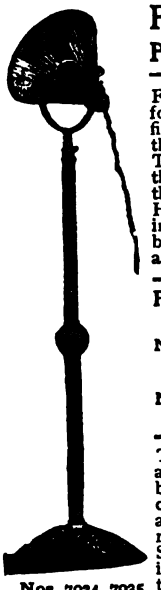

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[105]

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Arnold Böcklin

BORN 1827: DIED 1901
GERMAN SCHOOL

ARNOLD BÖCKLIN[1] was born on October 16, 1827, in Basle, Switzerland. His father was at that time a cloth merchant of small means, who, not being successful in that line of business, and after an equally unsuccessful venture as joint proprietor of a ribbon factory, obtained a position as overseer of a similar establishment, earning thereby barely enough to support his large family. He managed, however, to have his children well educated, and in addition to the regular course of study in the college of the town his sons attended the Drawing Academy of Basle, where they received an excellent training in the art in which Arnold early gave signs of exceptional talent.

At that day but little interest in matters pertaining to art was taken by the worthy and practical burghers of Basle. The town possessed no public art gallery, but in a dingy room of the university library was preserved the priceless collection of Holbein's works, now housed in the Basle Museum. In this room Arnold Böcklin, when a boy, spent many hours, and there can be no doubt that a study of Holbein's inimitable creations did much towards awakening in him an earnest desire to devote his life to art.

In his rambles about the picturesque country surrounding his native town his imagination was still further quickened, and his love of the beautiful fostered. In these walks his fertile fancy peopled the woods and streams with the fabulous creatures made familiar to him by the classic legends which, in his school days, had charmed his imagination. His earliest artistic efforts were landscapes—landscapes in which sometimes a weird effect was produced by moonlight and contrasting shadows, sometimes stormy skies and ruined, desolate castles were portrayed, but always they were of a nature to appeal to the emotions. Art and music and poetry filled the boy's soul, but above all did painting, that special form of art which responded to his intuitive love of color, grow to be his absorbing passion

To his wish to become a painter, however, his father was seriously opposed. In the elder Böcklin's estimation, there were already too many struggling

[1] It is impossible to give in English a phonetic spelling of the name Böcklin. The pronunciation of the ö in German is similar to the sound of *eu* in the French words *feu*, *jeu*, *bleu*, etc. If, therefore, this pronunciation be observed, a fairly correct phonetic spelling of the artist's name may be said to be Beuk'lin.

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BÖCKLIN
PAN FRIGHTENING A GOAT
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BÖCKLIN
THE SACRED GROVE
MUSEUM, BASLE

PORTRAIT OF BÖCKLIN BY HIMSELF NATIONAL GALLERY, BERLIN

Although romantic in conception and idealized, this famous portrait of Böcklin is one of the most masterly and the most striking of those which he painted of himself. He wears a black velvet jacket and holds his brush and palette laid with fresh paint. Pausing in his work he turns to listen, intently, wonderingly, to sounds coming from some unseen source. For, invisible to his eyes, though close behind him, is the spectral form of Death, playing on a fiddle — a motive suggested by the works of Holbein and other early German artists. The portrait was painted in Munich in 1872, when Böcklin was forty-five years old.

bristly hair, he may have made studies from seals and walruses. His obese and short-winded tritons, with shining red faces and flaxen hair dripping with moisture, are good-humored old men with a quantity of warm blood in their veins, who love and laugh and drink new wine. His fauns may be met with amongst the shepherds of the Campagna, swarthy, strapping fellows dressed in goatskin after the fashion of Pan. It is chiefly the color lavished upon them which turns them into children of an unearthly world, where other suns are shining, and other stars.

In the matter of color, also, the endeavors of the nineteenth century reach a climax in Böcklin. He was the first in Germany who revealed the marvelous power in color for rendering moods of feeling and its inner depth of musical sentiment. Even in those years when the brown tone of the galleries prevailed everywhere, color was allowed in his pictures to have its own independent existence, apart from its office of being a merely subordinate characteristic of form. For him green was thoroughly green, blue was divinely blue, and red was jubilantly red. At the very time when Richard Wagner lured the colors of sound from music, with a glow and light such as no master had kindled before, Böcklin's symphonies of color streamed forth like a crashing orchestra. The whole scale, from the most somber depth to the most chromatic light, was at his command. In his pictures of spring the color laughs, rejoices, and exults. In 'The Island of Death' it seems as though a veil of crape were spread over the sea, the sky, and the trees. His splendid sea-green, his transparent blue sky, his sunset flush tinged with violet haze, his yellow-brown rocks, his gleaming red sea-mosses, and the white bodies of his maidens are always arranged in new, glowing, sensuous harmonies. Many of his pictures have such an ensnaring brilliancy that the eye is never weary of feasting upon their floating splendor. Indeed, later generations will probably do him honor as the greatest color-poet of the century.

CHRISTIAN BRINTON 'THE CRITIC' 1901

ARNOLD BÖCKLIN was a posthumous expression of Teutonic romanticism. He flashed forth, as it were, after the lights had simmered out, bringing into being a new, disturbing beauty, a poetry hitherto undivined, and personal endowments riper than any since the Renaissance. Quietly, without pose or parade, he accomplished for German art what Goethe had already done for German poetry and Wagner for German music. Through the medium of a rich-set palette he revealed to Germans—and to the world—the Germanic soul. . . .

While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is Grecian and his color entirely modern in its breadth and brilliancy. The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, dionysian manner in which they are presented. Although there is often sharp contrast between the theme and its treatment, the whole is conceived with such intensity and is so vividly realized that effect never fails. To the cherished quality of dealing unfettered with the past, Böcklin added a definite, detailed interpretation of the present.

With few exceptions his works involve a combination, on even terms, of landscape or marine with figure, and in this province he is unrivaled. An intimate accord between these two elements is always preserved; nowhere is there the slightest loss of poise. Though he turned, through affinity, towards the south—across the Alps—the conventional Italianism of Poussin, Claude, or the early Corot finds no echo or even equivalent in Böcklin's art. With no sacrifice of ideality he gives each subject a fresh, engaging actuality, an individual, veridical setting which is its own vindication. By a species of localization which is never slavish and always full of suggestion, always tempered by the essential beauty of the scene, he succeeds in making romance real and reality romantic.

The formula of Böcklin's art consists of peopling the sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable. . . .

What awes the neophyte and remains the cardinal glory of Böcklin's canvases is the depth and splendor of their coloration. First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied nature more closely or surprised so many of her secrets. The Campagna, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. While his sense of form was not so acutely developed—his drawing of the nude being the reverse of academic—it is impossible not to feel that the sum-total may have gained rather than suffered through this fact, for, as it is, nothing seems to reach beyond or fall below an irreproachable ensemble.

FRITZ LEMMERMAYER 'UNSERE ZEIT' 1888

BÖCKLIN is preëminently a modern painter. Not that he records the passing events of the day, nor expends himself on the representation of trifling genre pictures, nor does he concern himself with that homely style which aims at a truthful portrayal of some household scene—a mother surrounded by her little ones, or a lady occupied with her embroidery. Nothing of this nature is to be found in Böcklin's work, but instead, the wings of his far-reaching fancy transport him to distant lands—to Greece, to Italy—and there in rich and glowing colors he paints whatever most deeply stirs his soul. It is not, indeed, *what* he paints that is modern, but *how* he paints it.

Landscapes gloomy and impassioned like Salvator Rosa's or Poussin's, or enchanting in their exuberant colors like the scenery of Italy, or dark and mysterious, as if haunted by invisible spirits, or stormy and tempestuous and filled with fabulous monsters, with nymphs, with naiads, centaurs, and satyrs —such are the subjects Böcklin conjures upon his canvas, not always care-

fully nor technically correct, not wholly free from defects in drawing, but invariably powerful and imaginative, ideal in color, extraordinary in conception, rich in feeling, and unquestionably inspired. . . .

The irresistible attraction in Böcklin's works, that wherein above all else the great charm of his painting lies, is his manner of imparting life to nature, of giving her individuality and investing her with a soul. It seems as if his landscapes were not painted for their own sakes alone, but as if the artist had been attracted by the ruling power of the spirits of nature, and to them he gives material form, or in some mysterious way suggests their presence. His understanding of nature is profound and comprehensive. To him she is not only the beneficent mother rich in blessings, bringing joy and gladness and pouring her gifts upon the world with lavish hand from her never-failing horn of plenty, but he sees in her as well a demoniac Fury who with fiendish exultation diffuses terror and suffering, and whose cruel pleasure it sometimes is to visit the world with misery, death, and destruction. Nature in her gentle moods he paints with delicate and loving touch; when she is sad or when she is violent he renders her with impassioned power. . . .

Böcklin is the painter of the woods, the painter of sacred groves and grottos, of smiling scenes and of desolate places, of the storm and of the sea. To the young life that stirs in nature, and to the mighty death which devastates her, his brush has given sublime immortality. But unique and ideal though he be as a landscape-painter, it would be but an incomplete picture of the man to portray him in this light alone, for as a figure-painter he is a master no less marvelous. His canvases in which figures alone are depicted are limited in number, but those that he has painted show that he had the power of appealing to the most varied emotions. In his landscapes figures are almost always introduced—sometimes human, more often fabulous. Their presence never seems accidental; they are organic parts of the whole design; never meaningless accessories, but symbolic forms emanating naturally and harmoniously from the spirit of the scene—in a word, the actual embodiment, the allegorical expression, of the scene itself.—ABRIDGED FROM THE GERMAN

FRANZ-HERMANN MEISSNER 'GAZETTE DES BEAUX-ARTS' 1893

ARNOLD BÖCKLIN is one of the strongest personalities—one of the most singular and most remarkable—in the whole history of art. Although neither in his method nor in the choice of his subjects, taken for the most part from Greek mythology, does he belong to the German romanticists, he is nevertheless fundamentally a romantic painter—romantic in all the essential characteristics of his genius, in the intensity, the marvelous depth of his feeling, in his power of individualizing, in his strong vein of humor, in his anti-classic, wholly mythological and dionysian manner of interpreting classic subjects. His romanticism then may be said to be a combination of the Teutonic and the Hellenic; the Greek spirit and the German spirit are the two governing impulses of his genius. . . .

Böcklin's originality was manifested very early in his career quite as clearly by his inventive power as by his technique. With few exceptions it is only in his youthful works that any trace can be found of outside influences. These

influences are chiefly those of his master Schirmer, of Corot, whose early works he saw and admired when in Paris, and, above all, of Poussin, who throughout Böcklin's youth was his model for the calm and simple grandeur of his lines and for his coloring. But Böcklin soon freed himself from all these influences and struck out upon his own path. So pronounced did his originality become, that if we would find any painter with whom to compare him we should have to go back to Giorgione. In more than one respect, indeed, he recalls that great Venetian master: in the glowing brilliancy and delicate harmony of his colors, for example, and in his wonderful power of imparting life to his figures.

Like Giorgione and all the old masters, Böcklin attaches primary importance to composition. His own is indeed truly magistral, and, so far as I have seen, faultless. He has a perfect understanding of the necessity of subordinating all details to the main theme. And he is as well a born colorist, a veritable musician in color, as skilful in producing an effect by lovely harmonies as by the boldest contrasts. His color seems to be the needful clothing for his massive sculpturesque figures of man and of beast, those strange forms which look as if they belonged to some prehistoric world.

To impart to his creations the quality of life, in whatsoever demoniac a form, Böcklin made use of a method of his own invention. This consisted in a peculiar use of distemper in the early stages, followed by an application of varnish. He thus obtained a depth, a brilliancy, and a relief such as are found in the works of the old masters, but are never met with in those of the painters of to-day.

It would seem as if the effect produced by the use of this method of Böcklin's were another demonstration of his intimately uniting the romanticism of Germany with the beauty of the antique. Such a union was only possible on the sole ground on which romanticism and antiquity could come together—on the ground of natural myths; and it was to these old myths that Böcklin invariably turned by choice; they alone could satisfy both his Germanic fondness for fantastic legends and his love of classic pantheism. His types of men, of demigods, of animals, were, generally speaking, conceived independently of all tradition; they are wholly the products of an ideal world, made up of elements the most fantastic, the most uncouth, and the most poetic of the world of reality, and they are endowed with such beauty, a beauty so directly the outcome of the pure Hellenic inspiration, that even subjects of the most trifling nature at once attain the proportions of monumental and classic works. . . .

For the greater part of his life Böcklin met with opposition from his contemporaries, but from year to year, with ever-increasing power, his strong individuality asserted itself. His style is so markedly the product of his own personal temperament that it hardly seems as if he could have continuators. And in truth, it cannot be said that he founded any school in the strict sense of the word, although numerous painters have imitated him more or less closely. But his influence has extended so far beyond all imitations that in addition to his personal originality Böcklin will undoubtedly prove to have been one of the leaders of modern German art.—ABRIDGED FROM THE FRENCH

The Works of Böcklin

DESCRIPTIONS OF THE PLATES

'THE HERMIT' PLATE I

THIS picture is, perhaps, the most popular of Böcklin's works. The story that it tells is simple, the spirit that it breathes poetic and full of tender charm. In the light of early morning an aged hermit is playing on his violin a hymn of praise before the image of the Virgin, which stands within a niche in the wall of his cell. And as he plays, three little angels, attracted by the melody, have come down from heaven, and, all unseen, cluster around the hermit's humble dwelling. Two have perched upon the broad rim of a wooden partition, absorbed in enjoyment of the music. The third, a slender little fellow with rainbow-colored wings, stands on tiptoe outside, peeping curiously through the window at the scene within.

The color-scheme increases the poetic effect. The sky is illumined with the soft violet light of early dawn, which shines upon the Virgin's image and upon the white head of the old hermit bending over his violin. The general tone of the picture is quiet, almost subdued, but a few bright spots of color—the blue of the Virgin's mantle, the wings of the standing angel, and the green of the bit of turf—prevent all monotony.

The picture is on wood, and measures about three feet high by two feet three inches wide. It was painted in Florence in 1882, and three years later was bought by the National Gallery of Berlin, where it now hangs.

'THE ISLAND OF DEATH' PLATE II

"IN the spring of 1880," writes Baron von Ostini, "Böcklin completed that work which contains the very essence of his art, and with which his name is so indissolubly linked that when we hear him spoken of we at once think of his great 'Island of Death.' No other painted landscape is so profoundly impressive; no other is so original in its conception, nor so moving in its strange beauty."

Toward the shores of a lonely island a boat draws near. Across its bow rests a coffin decked with flowers, beside which stands the white-robed figure of the dead "A few more strokes of the oars and the goal will be reached—the rocky island with its dark cypress-trees. Within the steep sides of the rock are many chambers of the dead. He who now approaches will not be alone, for even as he is not the first, so will he not be the last to be rowed across the still waters to the island of death."

At least six different versions of this subject exist, different not only in details of composition, but in the scheme of color. Some are gray and somber, while others are light in tone. In the one here reproduced, belonging to Frau Schön-Renz, Worms, Germany, the rocks are of varied hues, the water is deep greenish-blue, almost black in the shadows, and the sky, dark and ominous at the sides of the picture, is luminous in the center with a lurid light ranging from pale orange to flame-color.

'THE SPORT OF THE WAVES' PLATE III

OF all Böcklin's representations of the sea, the one here reproduced is the most celebrated. The marvelous effect of moving water, the colors both above and beneath its ever-changing surface, the strange half-human quality of these sea-creatures, and the boisterous humor of the scene all combine in making it one of the most marvelous of the artist's creations.

M. Jules Laforgue has said of this picture: "'The Sport of the Waves' produces a vivid and realistic sense of mid-ocean, with the restless waves, blue and green in color, reflecting their swaying shadows. An agile little mermaid, not very graceful in form, whose feet with their fin-like attachments are lifted high in the air, plunges into the deep green water. Astounded by the sight, a monstrous centaur, with bloodshot eyes, streaming hair, and huge paunch shining like a copper kettle, pauses in his pursuit, his arms outstretched as he beats the water with his great hoofs. In the foreground swims a faun-like creature with pointed ears and yellow beard. His breast is shaggy with that kind of soapy moss which covers stones in stagnant waters, his seaweed hair is crowned with white flowers, and his flushed and gleaming face is distorted with wanton laughter as he gleefully drags along a fair young mermaid whose white body ends in a fish's tail with scales of gold and emerald and mother-of-pearl. Her silvery locks are wreathed with crimson seaweed, her eyes are of the hue that changes from green to sapphire blue, and on her face is an expression of fear and anguish. In the upper part of the picture is another siren swimming on her back, and in the center is seen a head which looks like a ball of copper with fins at the nape of its neck, puffing and blowing as it emerges from the waves."

Böcklin, as the writer says further, may be criticized for his drawing which is not always faultless. For the effect of his pictures he depends almost as much upon his daring and often fantastic color-schemes as upon his surprising and original conceptions. "But after all," adds M. Laforgue, "technical skill is possessed by many, but there is only one Böcklin in the world, and it is to describe just such natures as his that the word *genius* was invented."

'The Sport of the Waves' (Das Spiel der Wellen) was painted in Florence in 1883. The canvas, which measures about six feet high by nearly eight feet wide, is now in the New Pinakothek, Munich.

'THE ROCKY GORGE' PLATE IV

ONCE when Böcklin was crossing the St. Gotthard Pass at nightfall he found himself enveloped in so dense a fog that it was with difficulty the path was kept. All sorts of weird fancies filled his brain, and Goethe's well-known words from 'Mignon's Song' came at once to his mind:

"Know'st thou the mountain where, hidden in clouds,
The mule seeks the path which the vapor enshrouds?
Where horrible dragons in caves rear their broods,
And rocks are uprooted by storms and by floods?"

With the recollection of his gruesome experience in mind, the artist painted this picture (Die Felsenschlucht), in which we are shown a ravine in the Alps, where a party of travelers with their well-laden mules are overtaken by approaching night. Suddenly, to their horror, a monstrous dragon appears, craning his long neck towards them as he crawls slowly forth through the mist from his rocky den.

The picture is strongly and realistically painted, and offers a striking example of the artist's imaginative powers. It was executed in Basle in 1870, and is now in the Schack Gallery, Munich.

'THE VILLA BY THE SEA' PLATE V

'THE Villa by the Sea,' painted in Rome in 1864, after Böcklin's visit to Naples and Capri, is one of the artist's most beautiful renderings of nature in a minor key. Upon a rocky shore stands an old Italian villa, its marble walls and the statues which once adorned its garden almost hidden by dark cypress-trees whose tops are swayed by the wind. Lower down, upon the beach, stands a woman clad from head to foot in mourning garments, leaning against the rocks as she gazes sorrowfully over the water which breaks in waves at her feet. A leaden sky enhances the indescribable sadness which pervades the picture and imparts itself to the spectator.

"In the measured beating of the waves upon the shore," writes Henri Mendelsohn, "we seem to hear the swan-song of a mighty past. May not this mourning woman be some Iphigenia yearning for the lost land of Greece? Such a thought was in the artist's mind, for he says that in this melancholy figure he wished to represent the last survivor of a vanished race."

Böcklin painted no fewer than five versions of this subject, no two of which are alike. The one here reproduced is the second, and, together with the first version, is now in the Schack Gallery, Munich. It measures about four feet high by five feet eight inches wide.

'THE ISLAND OF LIFE' PLATE VI

BÖCKLIN painted this picture, called in German 'Das Lebensinsel,' in Zürich in 1888, partly as a variant of his work entitled 'The Regions of the Blessed' (Die Gefilde der Seligen), and partly as a companion to his 'Island of Death.'

Upon a fairy isle crowned with slender poplars and tropical palms, happy mortals are seen dancing hand in hand upon the green turf. A summer sky smiles above them, and in the clear water beneath, their forms reflected in its glassy surface, strange beings from some imaginary realm swim gracefully around the rocky shores, while swans float leisurely upon the tranquil sea. All is light and sunshine in this happy spot which forms a striking contrast to the mysterious sadness, the solemn peace, of 'The Island of Death.'

The picture is owned by Herr Emil Ölbermann, Cologne.

'VITA SOMNIUM BREVE' PLATE VII

"IN this picture," writes Baron von Ostini, "Böcklin may be said to have reached the highest point of his achievement. After much thought and numerous experiments, the composition as it now stands finally took shape, assuredly one of the most original and significant of the countless representations of the four ages of man which either modern or ancient art has produced."

From a sphinx head in a marble framework bearing the motto VITA SOMNIUM BREVE (Life is a brief dream) flows the stream of life. Its deep blue waters wind through a green meadow bright with dandelions and daisies, and on the borders of the stream two little children are playing. One with pale golden hair is pressing a handful of flowers against his breast as he casts them one by one upon the clear water; the other, a charming little fellow with reddish curls, rests his chubby hands upon the ground as he bends forward to watch a daisy borne away by the current of the stream. In the center of the picture, on the right of the fountain, stands a young woman clasping flowers in her upraised hands as she gazes dreamily into the distance. Her gauzy drapery of deep blue sprinkled with gold stars contrasts with the beautiful flesh-tones of her nude body and the rich red of her hair. Farther back, upon the left, beneath a group of trees, a helmeted knight, clad in red and with his lance in hand, rides forth upon his steed into the unknown world beyond. In the distance, his bent form in its long brown robe silhouetted against the cloud-flecked blue sky, is seated an old man, unconscious that behind him, Death, with club upraised, stands even at that very moment ready to strike the fatal blow.

The picture was painted in Zürich in 1888, and is now in the Basle Museum. It is on wood, and measures about five feet nine inches high by three feet eight inches wide.

'PAN FRIGHTENING A GOATHERD' PLATE VIII

DURING Böcklin's two years' sojourn in Weimar (1860–62), he finished this picture which had been begun in Munich. It is midday, and among the rocks a goatherd has been watching his flock of long-haired goats, when suddenly the silence is broken by the sound of a falling stone. A shrill cry is heard, and to the man's only half-awakened senses the sound seems unearthly, and at once suggests that the great god Pan is there among the rocks, with his mocking faun's face. Seized with unreasoning fear, the goatherd runs as fast as his feet can carry him, nor once turns to cast a backward glance. His arms are flung over his head, his mantle floats behind him in the breeze, while the gourd used as a flask for his daily quota of wine, and now held by a string in one of his upraised hands, swings back and forth, pendulum-wise, in his hasty descent of the hillside, while from his rocky seat above, Pan laughs aloud in malicious glee to see how man and beast fly from his uncanny presence. It has been said that in this picture Böcklin accomplished that which established his place in the history of art: "the imparting of life to nature, and the rehabilitation of old myths."

'Pan erschrekt einen Hirten,' to call the painting by its German title, is now in the Schack Gallery, Munich. It measures four feet four inches high by about three and a half feet wide.

'THE SACRED GROVE' PLATE IX

BÖCKLIN'S celebrated picture entitled 'The Sacred Grove' (Der heilige Hain) was painted in Florence in 1883. In the depth of a dark grove of trees the columns of a marble temple are dimly discernible, while from this sacred edifice white-robed priests advance with slow and stately step towards a sacrificial fire before which two worshipers prostrate themselves in prayer. The composition is balanced, and the colors, chiefly black, white, and green, form a scheme that is highly decorative in its effect. A group of delicately painted birch-trees on the left, their white trunks reflected in the pool beneath, form a marked contrast to the clusters of massive dark-leaved oaks on the right. No other work of Böcklin's, with the exception of his 'Island of Death,' produces an impression of such deep solemnity and peace.

The canvas is now in the Basle Museum. It measures about three and a half feet high by nearly five feet wide.

'NAIADS AT PLAY' PLATE X

BÖCKLIN'S picture of 'Naiads at Play' was painted in Zürich in 1886, and is now in the Basle Museum. In describing this work Henri Mendelsohn writes: "It fairly bubbles over with fun and merriment. The scene represents a rock in the ocean, over which the waves dash in foam, tossing white spray high into the air. Clinging fast to the wet rock are the gleaming forms of naiads, their tails shining like jewels in the seething waters, and, as the waves dash one on top of another, so do these creatures of the sea chase each other in their frolic, darting here and diving there, and tumbling heels over head from the rock into the ocean beneath, whose roar almost drowns their shrill laughter. All is life and movement. The sputtering triton and the luckless baby, holding in his convulsive clasp the prize he has captured, a little fish, rank among the inimitable creations of Böcklin's art."

In speaking of the somewhat startling effect of the colors in this picture, the Comte de Montesquiou says: "This is the most astonishing of all Böcklin's representations of the sea. The water gleams with hues as violent as those reflected by the Faraglioni, the red rocks which, seen from Capri, mirror their purple shadows in the blue waves. One of the naiads, with her back turned to us, seems to set the water on fire with the brilliancy of her orange-colored hair, while all the naiads' tails, wet and glistening, glow with the gorgeous hues of butterflies' wings or the petals of brilliant flowers."

The picture is on canvas, and measures nearly five feet high by five feet eight inches wide.

A LIST OF THE PRINCIPAL PAINTINGS BY BÖCKLIN IN PUBLIC COLLECTIONS

FOR more complete lists of Böcklin's works than it is possible to give in the present limited space, the reader is referred to the publication entitled 'Arnold Böcklin. Eine Auswahl seiner hervorragendsten Werke,' etc. (Photographische Union, Munich, 1893-1901), and to Henri Mendelsohn's monograph on the artist (Berlin, 1901). Many of Böcklin's paintings, indeed the greater number, are in private possession, principally in Germany, Switzerland, and Italy. The following list includes only those which are in collections accessible to the public.

AUSTRIA. VIENNA, MODERN GALLERY: An Idyl of the Sea; Portrait of Lenbach — GERMANY. BERLIN NATIONAL GALLERY: The Regions of the Blessed; The Hermit (Plate I); Pietà; The Descent from the Cross; Surf of the Sea; A Spring Day; Centaur and Nymph; Portrait of Wallenreiter; Portrait of Böcklin (Page 106); Portrait of Fr. Dr. Fiedler — BREMEN, KUNSTHALLE: The Adventurer — BRESLAU, SILESIAN MUSEUM: Lute-player; Sanctuary of Hercules; Castle attacked by Pirates — CARLSRUHE, MUSEUM: Poverty and Care — COLOGNE, MUSEUM: Castle attacked by Pirates — DRESDEN, ROYAL GALLERY: Syrinx fleeing from Pan; Family of Fauns; War; A Summer Day; Springtime — FRANKFORT, STÄDEL INSTITUTE: Villa by the Sea — HAMBURG, KUNSTHALLE: Silence of the Forest; Portrait of Böcklin; Portrait of Augusto Fratelli — LEIPSIC, MUSEUM: The Island of Death; A Spring Song — MAGDEBURG, MUSEUM: Family of Tritons — MUNICH, NEW PINAKOTHEK: Pan among the Reeds; Sport of the Waves (Plate III) — MUNICH, SCHACK GALLERY: Ideal Landscape; The Anchorite; Pan frightening a Goatherd (Plate VIII); The Villa by the Sea (Plate V); The Villa by the Sea; The Shepherd's Lament; Murderer pursued by Furies; The Rocky Gorge (Plate IV); A Shepherdess and her Flock; Ideal Spring Landscape; The Road to Emmaus; A Sacred Grove; Old Roman Tavern in Spring; The Ride of Death; Italian Villa in Spring; Nereid and Triton — STUTTGART GALLERY: Villa by the Sea; Roman Landscape — SWITZERLAND. AARAU, SOCIETY OF ART: Muse of Anacreon — BASLE, MUSEUM: [STAIRCASE] (frescos) Birth of Gäa; Flora with her Children; Apollo; Medusa; [PICTURE GALLERY] Naiads at Play (Plate X); Vita Somnium Breve (Plate VII); Portrait of the Artist in his Studio; Melancholy; Diana Hunting; Viola; Mary Magdalene weeping over the Body of Christ; Battle of Centaurs; Odysseus and Calypso; Petrarch; The Sacred Grove (Plate IX); The Plague (unfinished); Portrait of Luise Schmidt; Portrait of Prof. Jacob Mähly; Head of a Roman; Two Landscapes; Two Mountain Scenes — BASLE, SOCIETY OF ARTISTS: Portrait of Frau Böcklin as a Muse — BERNE, MUSEUM: The Silence of the Ocean — LUCERNE, MUSEUM: Landscape with Moors — ZÜRICH, SOCIETY OF ARTISTS: The Awakening of Spring; In the Arbor.

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This portrait of himself Sodoma introduced into the fresco of the 'Miracle of the Sieve,' the third of the series illustrating the life of St. Benedict. It represents the painter as about twenty-five years old, and is the only absolutely authentic likeness of him known to exist. He is clad in a richly ornamented cloak, yellow cap, and red stockings, a costume he bought of the monks of Monte Oliveto, to whom it had been presented by the owner, a Milanese gentleman, on entering the Brotherhood.

Giovanni Antonio Bazzi

CALLED

Sodoma

BORN 1477 : DIED 1549
LOMBARD SCHOOL

GIOVANNI ANTONIO BAZZI, better known in the history of art as Sodoma (pronounced So'-do-mah), was the son of Giacomo di Antonio dei Bazzi, a shoemaker of Vercelli in Piedmont. Here, probably in 1477, Giovanni Antonio was born. When he was thirteen years old his father apprenticed him to a glass-painter of Vercelli, one Martino Spanzotti, whose works are scarcely known to-day, but whose style was angular and archaic. This apprenticeship of seven years was over in 1497. What the young painter did from then till 1501 is not definitely known. For part or all of those four years Morelli places him in Milan, where, if he did not work directly with Leonardo, he at least must have come under his influence. Whether this is so or not, by 1501 he was in Siena, brought there, Vasari states, by an agent of the Spannocchi, rich bankers and merchants of that city.

Siena at that time had no native painters of any merit. While Florence and Milan were already being swept into the full tide of the high Renaissance, Siena had never risen above the shallow pools of its first inspiration, when, under the influence of Giotto, its art had been noted for a great refinement and a placid sort of beauty. This art was now but a petrified remains of its early spirit. Sodoma, with his youth, his freedom, his larger training, found himself therefore easily first. His poorest work took rank above the best of his Sienese competitors. The lack of worthy rivals, whose presence must have been stimulus and incentive, joined to the sudden jump into prominence, was probably no less deleterious to his character than to his talent. Many of the excesses with which he is charged may well be due to these years, when every questionable joke or wildest whim of the moment was regarded as but the extraordinarily clever and amusing eccentricity of genius. His follies, his extravagances, his very indolence, only made him more popular, more the idol of the place. That he dressed like a stage dandy, that he kept and ran the

fastest horses, that his fondness for all kinds of animals was positively ludicrous in its manifestation — all this only amused the Sienese the more. It was Vasari who gave these freaks of an eccentric, artistic nature the opprobrium which later historians have repeated without question.

"He had," says the Florentine biographer, "a fancy for keeping all sorts of strange animals in his house, badgers, squirrels, apes, cat-a-mountains, Barbary race-horses, Elba ponies, jackdaws, bantams, turtle-doves, and other animals of similar kind, whatever he could get into his hands in short; . . . and besides the animals above named, he had a raven, which he had so effectually taught to speak that this creature counterfeited the voice of Giovan Antonio exactly in some things, more especially in replying to any one who knocked at the door, nay, this last he did so perfectly, that he seemed to be the painter's very self, as all the Sienese well know. The other animals also were so tame that they were constantly assembled about his person, while he was in the house, and came round all who approached him, playing the strangest tricks, and performing the most extraordinary concerts ever seen or heard, insomuch that the dwelling of this man seemed like the very ark of Noah."

In spite of his idiosyncrasies, his indolence, and his gaieties, Sodoma painted some of his most noted pictures during this first residence in Siena. As early perhaps as 1502 he painted the 'Descent from the Cross' (Plate IV), and the tondo of the 'Nativity' now in the Siena Academy, as well as several other round pictures belonging to private collections.

It was in 1503 that he received his first really important order. This was to paint six large frescos and a row of medallions in the Convent of Sant'Anna in Creta, not far from the city limits. These are all now in a more or less ruinous condition, but at the time they were so far successful as to be the means of securing for the painter a much more important commission in the Benedictine monastery of Monte Oliveto Maggiore, situated outside the confines of Siena. Signorelli had begun to paint the walls of the cloister, but in 1498, when he had only completed nine frescos, he was called to Orvieto. This series, illustrating scenes from the life of St. Benedict, the abbot now asked Sodoma to finish. He painted in all thirty-one frescos, and for the entire set he received about three hundred and ten dollars.

The task was a long one, and, with the interminable groups of white-robed monks, must to a man of Sodoma's temperament have been rather tiresome. The pranks and tricks which Vasari reports him to have played upon the staid brotherhood were, one can guess, a sort of safety-valve for his exuberant spirits. The monks perhaps did not wholly object to his mad capers, for though they gave him the name of *Il Mattaccio* (the arch fool), yet that he was allowed to finish the entire series of frescos is proof that they did not find him wholly impossible.

In 1507 Agostino Chigi, the treasurer of Pope Julius II., came to Siena and took Sodoma with him back to Rome, where he became a member of that extraordinary corps of painters who made the Vatican one of the world's treasure-houses of art. Sodoma's orders at first were to decorate the hall of the Stanza della Segnatura. According to Vasari, it was because of his idleness

and carelessness that before he had nearly finished, the pope in disgust ordered his work obliterated and set Raphael at the task instead. Sodoma, however, was not the only painter whose brush was swept aside to make room for the youth of Urbino. Nor, since Raphael was to decorate the walls of the room, was it surprising that the pope should wish the ceiling to be by the same hand. Raphael fortunately knew the value of Sodoma's work better than pope or minister, and he left untouched a considerable portion of his ceiling. There is, too, another bit of evidence of the greater man's appreciation of Sodoma. The youth in the white cap standing next to Raphael in the 'School of Athens' is now pretty universally regarded as a portrait, not of Perugino, but of the young painter from Siena. (See MASTERS IN ART, Part 40, Volume 4.)

After his departure from Rome Sodoma probably returned to Siena, for in October, 1510, he married the daughter of a well-to-do hotel-keeper of that place. Of the two children born within the next three years, the son, Apelles, died in babyhood, but the daughter, Faustina, lived to marry a pupil of her father, Bartolommeo Neroni, better known as the painter Riccio. Vasari claims that Sodoma's wife was badly used and unhappy, and that she finally left her husband. The records do not prove this, and as late as 1541, at least, they were still living together. Sometime between 1513 and 1515 Sodoma was once more in Rome, this time at work in the Chigi Palace, now called the Farnesina. Again he was thrown into company with the greatest artists of the day; Raphael, Michelangelo, and Sebastiano del Piombo had all been pressed into service by Chigi. At this time Leonardo was also in Rome, as well as many others famous in art and letters. Sodoma's paintings in the palace were scenes representing 'Alexander's Conquest of Darius' and his 'Marriage with Roxana.' Time and the restorer have so injured these frescos that little idea can be had of their original condition.

It was after this, when Leo X. was pope, that that pontiff made Sodoma Cavalier or Knight in appreciation of a beautiful nude figure of Lucretia executed for him by the painter.

Critics believe that it was soon after this second visit to Rome that Sodoma went to Piombino, where for a time he entered the service of Giacomo V. From this prince in 1515 he bore a letter to the ruling Medici in Florence, in which letter Giacomo recommends Bazzi, who, he says, goes to Florence "to run his horses," quite as if horse-racing were the entire vocation of the painter of religious scenes! The horses proved to be most excellent beasts, and with one of them the painter from Siena came out ahead of all the Florentine nobles. On the saddle in front of him he carried a ridiculous baboon, and it is easy to understand how his whole appearance must have seemed to the Florentines, to whom this race was a most vital affair, a positive impertinence. Their disgust and chagrin were not lessened when, at the end of the race, he flung out a coarse joke against his competitors, a joke which was afterwards turned against himself with cutting emphasis. Whether because of his conduct at the races or not, Sodoma received no commission directly in Florence, though in the Olivetan monastery outside the Porta San Frediano he painted a fresco of the 'Last Supper.' This was buried under whitewash almost as

soon as painted, perhaps because after the scandal of the races the monks thought it desirable to disavow any connection with such a questionable character. The painting has only within a few years been entirely freed from its white covering.

Sodoma was probably glad to escape from the uncongenial atmosphere of Florence back to his Sienese home. In the next few years, for the cloister of San Francesco, he finished one of his greatest works in fresco, 'The Judgment of Pilate' and 'The Flagellation of Jesus.' Under the combined attacks of time and dampness all of this work practically disappeared, with the exception of the figure of Jesus. In 1842 this was sawn off the wall and taken to the Siena Academy, where it now is.

By this time he had a number of scholars and followers, among whom were Pacchia and Beccafumi, Peruzzi and Riccio. The first two in 1518 were chosen to assist him in the decoration of the San Bernardino Oratory near San Francesco. But before this was finished he seems to have left Siena for some six or seven years. Where he was during this time is uncertain, but it is supposed that he may have gone to Mantua to visit the Gonzagas. Morelli thinks he probably went to Lombardy for the purpose of studying once more the methods of Leonardo. It is a matter of conjecture, however, and all that is absolutely certain is that in 1525 he was once more in Siena, where he did considerable work for the city gilds. To this period belong his frescos in the Chapel of St. Catherine in San Domenico, his 'St. Ansanus' and 'St. Victor' in the Palazzo Pubblico, and the 'St. Sebastian,' now in the Uffizi.

Sometime in 1529, when Siena was under the protection of Charles v., with both a French and Spanish garrison in the town, Sodoma was one day, so goes the story, rudely treated by one of the Spanish guard. The man would not apologize nor could Sodoma find out his name. The painter used his practised eyes to some purpose, however, for the next day, when he complained of the insult to the Spanish governor, he showed to that astonished dignitary such an excellent portrait of the offender that he was recognized at once. To this clever *tour-de-force* it is claimed Sodoma owed the commission to decorate the Spanish chapel of San Spirito. The work he did there so pleased Charles v. that he is credited with saying that to possess it he would gladly give all his cavalry. Probably it was his delight in these frescos that induced the emperor to bestow upon Sodoma the title of Count Palatine.

In 1530 he painted the 'Nativity' on one of the gates of the city, the Porta Pispini, doing the whole thing seated on a scaffold some sixty feet above ground. This was not a success, and from this time on Vasari condemns him, artistically as well as morally, almost more bitterly than ever. He says that his incomplete early training, his indolence, his vagaries, his life of pleasure, now show more and more strongly in his work, and that he less and less often paints anything worthy of admiration. Though these strictures were not perhaps wholly just, it is evident that the lack of rivalry in Siena and his own undisputed sway were not the best incentives for steady, earnest work, and by 1537, when for the Signoria he painted the fresco above the door in the Sala dei Matrimoni his failing powers are all too apparent. From that time for-

tune seemed gradually to turn from him. He was then sixty years old, his daughter was married, his wife probably dead, and he had saved little or nothing from all the earnings of his life. During his last years he was at Piombino with the prince of that city; at Volterra, where he worked in the Franciscan monastery and perhaps executed some small church pictures; at Pisa, where, for the cathedral, he painted two compositions. Then, finally, poor, old, alone, he returned to Siena, and on February 14, 1549, he died, according to Vasari, in the public hospital of that place.

E. H. and E. W. Blashfield, in their 'Italian Cities,' have summed up the character of Sodoma with an appreciation that is not perhaps less just because of its leniency. . . . "The character of the man himself was one to captivate the Sienese, among whom individuality ran riot. Here was no *Sano deditus Deo;* no sour-faced frequenter of monks, but a good fellow; a contemner of convention; a dandy devoted to fine clothes; a sporting man, too, with a pretty taste in horse-flesh, and a prince of jesters to whom a practical joke was dearer than reputation or personal safety. What a well-spring of joy to the gilded youth of Siena was this frolicsome gossip, who would lay down his brush to finger the lute or grasp the bridle, and who could paint you the suavest Madonna in a studio full of roistering sparks. Imagine the decorous and laborious Vasari visiting such a lawless household, and the continual shocks to which his bourgeois susceptibilities must have been subjected. His animosity to Bazzi is almost accounted for by the mere difference of temperament in the two men. How could the 'most noble art of design' be worthily practised by a freakish fellow who made friends and comrades of beasts? . . . Could sound painting be reasonably expected from a pretentious dauber who bought fast horses like a noble, and who had the impudence to win the race of St. Barnabà in Florence over the heads of Florentines, biped and quadruped? . . .

" . . . Wherever Vasari remains an art critic he is honest and unprejudiced; his blame is just, his praise unstinted, when he speaks of Giovan Antonio's best works. When he writes of the man and not the artist, he is, on the contrary, censorious, even bitter, and most unfair; the love of fine clothes, which Vasari finds dignified and decorous in Leonardo, the master, is ridiculous in Giovan Antonio, the 'jack-pudding' and 'mountebank' pupil. Da Vinci's admirable love for animals is equally reprehensible in Bazzi; and the latter's passion for racing, shared by all the Sienese citizens and the Florentine nobles, is most objectionable in the painter. . . . Whatever Sodoma does, as a man, is ill-done, according to our author, but we may remember that while several of Vasari's stories told to the artist's discredit are disproved by documents, not one is confirmed. . . .

" . . . The most charitable and not wholly unreasonable estimate of Giovan Antonio's character is that he was the sixteenth-century counterpart of the type of artist constantly seen among the students of the European art-schools of to-day; namely, the *blagueur d'atelier*, the studio-jester. The *blagueur* is a madcap, sometimes an idler, sometimes a busybody; constantly boasting of his misdoings, which are always exaggerated and sometimes purely imaginary, and sacrificing anything at any time for what he considers a joke.

He is no respecter of persons, is more or less foul-mouthed, generally more; delights in being conspicuous, and, above all, troublesome; joys in shocking the respectable and outraging the conventional; personal dignity does not exist for him, and reserve is an unknown quantity; but he is quick-witted, good-hearted, and as ready to help as to hinder. He is utterly improvident, and though sometimes capable of brilliant artistic performances, is not a little handicapped by laziness, though in time of war or revolution the laziness gives way to action, and the *blagueur* has supported his convictions or served his country as well as the most earnest of his comrades. Just what Giovan Antonio was like we shall probably never know; Raphael seems to have esteemed him, and he was a favorite with the Sienese; there is no testimony to support the charges against him, and the story of his domestic unhappiness is disproved by documentary evidence."

The Art of Sodoma

E. H. AND E. W. BLASHFIELD 'ITALIAN CITIES'

FOR the complete expression of the complex soul of her, Siena had to wait for the dexterous Lombard who in 1501 knocked at her gate. Here was, indeed, a painter after her own heart. No frigid Florentine this, with the memories of chisel-work in dusty *botteghe* clogging his brush; no student of "anatomies," with a weakness for joints and attachments, prone, therefore, to thrust a meager Jerome or a gaunt Magdalene into a tender brood of angels or the blithest of Holy Families; no curious, erudite experimenter seeking after a (possibly) fatiguing perfection and juggling with light and shadow; no precisian or pedant he, but one to whom Temperament had been so bountiful that he had ignored the favors of that more niggardly mistress, Training.

. . . Sodoma (Giovan Antonio Bazzi) found his native element in the capricious and voluptuous republic; and Siena soon discovered in him, the whimsical scatterbrain and facile painter, her most faithful exponent. She had but scant enthusiasm for Beccafumi's cold academies; she bestowed but a half-hearted admiration on Peruzzi's spare elegance; she disregarded the strictures of the correct and respectable Vasari, and loaded Bazzi with commissions and admiration. What were mastery of perspective, unfailing sense of proportion, balanced composition, compared with a vivid personality expressing itself with agile facility and possessed of exquisite sensitiveness to grace and beauty! . . .

Considered from the point of view of technique pure and simple, Sodoma was unequal as draftsman and colorist, indifferent as composer. He could draw excellently, but rarely did; his heads are a souvenir of Leonardo's with a strong added personality of his own; as to their bodies, his figures often look as if some of Raphael's frescoed men and women had been painted with so liquid a medium that they had *spread* upon the walls and passed beyond their outlines, until they seemed boneless and gelatinous.

M. Müntz, praising the figures of the Farnesina frescos, says of them, "*Les figures sont du Raphael, mais du Raphael plus fluide et plus suave.*" This is precisely what they are to so great a degree that their fluidity has made some of them relatively shapeless and very unsatisfactory to the student, although their suavity has, it is true, much of the charm which never deserted Sodoma.

In the frescos of the Oratory of San Bernardino Giovanni has attempted to be monumental, and has succeeded in obtaining a certain impressiveness and an *ensemble* which is thoroughly characteristic of the amplification that art had received in the beginning of the sixteenth century; but if these figures are lacking in construction, still more are they lacking in subtlety of drawing. They look exactly like figures in old tapestries, which have been stretched and pulled until not one line in face or figure is correct.

The admirable figures (see especially the 'St. Victor') in the Palazzo Pubblico have all the qualities which belong to those in the Oratory of San Bernardino, and most of the qualities which are lacking in the latter. . . . If Sodoma had always worked as earnestly as he did upon these figures, few painters would have equaled him. The frescos at Monte Oliveto, without possessing the Florentine hardness of contour, resemble Milanese work and are agreeably firm in silhouette, yet not dry or "cut out." In spite, however, of an occasional effort to better his slurring and slovenly manner of drawing, Sodoma is generally lacking, and wilfully lacking, in "the probity of art."

His color (being more an affair of temperament and more instinctive) is sometimes warm and transparent; sometimes distinguished, as in the 'Swooning of St. Catherine'; sometimes monochromatic, as in the 'St. Sebastian,' is often pleasing and never disagreeable.

He had little capacity as a composer of groups, and was most at home when he had but one or two figures to deal with; composition did not come easily to him; lacking mental order and sensitiveness to distribution of masses, deficient also in the capacity for continued effort in a given direction, which is indispensable to the evolution of monumental composition, he is confused and incoherent when he attempts to handle a number of figures. . . .

Sodoma's finest performances are his single figures, and it is in them that we read his title clear to the admiration of his contemporaries. The St. Catherine fainting under the intolerable glory of her espousal is one of those relatively rare works which give to the painter a very high rank as a complete artist, and not merely as an artist of phenomenal temperament. He has treated a very difficult subject not only with charm but with skill and thought, adding to his natural suavity a care in the grouping of the three lovely heads, in the arrangement of the draperies, and in the rendering of the latter, which is not often found in his works. As for the spiritual side of the picture, it may be said that the poignant delights of mysticism were never more adequately interpreted. The 'St. Sebastian,' which "combines the beauty of the Greek Hylas with the sentiment of Christian martyrdom," is in a certain delicate loveliness and simple pathos unsurpassed by any work of its time. Yet in spite of the fact that its comeliness is informed with spiritual significance, that the representation of suffering is free from exaggeration, in some subtle

way it announces the decadence, the work of Guido Reni, and of the seventeenth century. Although the drawing of the figure is far more serious, the silhouette more studied, than in most of Sodoma's work, it must be admitted that as a whole it is lacking in solidity and is even papery-looking in its lack of modeling. . . .

To estimate at their true value Sodoma's freshness of feeling and natural charm combined with sensuousness and an unfailing sense of humor, we must leave Siena and drive over a dull-colored cretaceous soil, furrowed by *balze*, to the monastery of Monte Oliveto. . . .

Amidst solemn surroundings, more sympathetic to the fiery, virile genius of his predecessor Signorelli than to the mischievous and beauty-loving Sodoma, the cycle of St. Benedict was painted. In these frescos, commenced in 1506 and still in admirable preservation, there is nothing which rises to the height of two or three of Sodoma's best pictures, but as a series it is, on the whole, the most *amiable* of his works. In their wide, sunlit cloister, protected from damp and wind by the glass with which the government has filled its outer arches, nothing could be more cheerful or attractive than these clear-colored frescos, light in tone, free in their handling, yet far more *serrés* and close in drawing than are many of the artist's more pretentious pictures.

There is a certain childlike sweetness, a simplicity of arrangement, a genial sense of humor, which is as completely suited to the presentation of these indescribably petty miracles and trifling temptations as the genius of Signorelli was unsuited to it. The subjects themselves, forming "a painted *novella*" of monastic life, are utterly puerile in character, and their whole charm is in their treatment. . . .

M. Müntz tells us that justice will not be done to this master until he has been placed near Correggio, indeed by his side (*immédiatement à côté de lui*). It is very rarely that one takes issue with the enlightened criticism of the author of the 'Histoire de l'art pendant la Renaissance,' but in this case it is impossible to accept his dictum. Great as he is, Sodoma, if placed by the side of Correggio, stands on a far lower plane. Charm he has, and style to an extraordinary degree, but where in his work is there any masterliness to be compared with that shown by Correggio in his cupola of Parma or his St. Jerome? One is a discoverer and a creator, the other a most gifted and inventive Master of the Revels, who can amuse and fascinate and delight, but to whom the divine afflatus is denied.

The same charm of personality, of abandon, of naturalness, which subjugated the Sienese is potent over the critic who attempts to analyze the works of the fantastic Lombard. Sodoma reminds one of the old tale of the prince to whom all good things were given and yet whose career was spoiled by the malicious gift of one wicked fairy. No painter was more richly dowered by nature: facility, elegance, sweetness, were his; a keen and delicate feeling for grace of line and beauty of feature; remarkable powers of assimilation and a fertile fancy; occasionally he attained distinction, and he rarely, even in his most careless moments, lacked style. But all these great qualities were obscured by one fatal defect—frivolity. There is no better example of how much and how little temperament can do for an artist, or what painting be-

comes when it is divorced from hard thinking and laborious study. The absence of the appearance of effort, which is such a different thing from the actual absence of effort, is replaced in his work by a slovenliness that is the more irritating because we feel that it is wilful negligence. Every one of his more ambitious pictures manifests carelessness or lassitude in some particular. . . . He lacked the mental coherence, the capacity for intellectual tension, which are indispensable for the planning and excution of large compositions; and though pathos and poetic feeling were within his scope, he was wanting in elevation of thought and, above all, in conviction.

Yet when all these reserves are made, when we have recovered from the annoyance produced by the wanton neglect of splendid gifts, how much remains to delight us in Bazzi's work! His sense of humor, a rare quality and one that is almost incompatible with intense convictions, which enlivens the frescos of Monte Oliveto; his capacity for characterization, his vitality, the diversity and suppleness of his genius, are all potent factors in the sum of our pleasure. The greatest of these is doubtless his sensitiveness to physical beauty, above all, the beauty of youth, of girls, and adolescents. . . .

Sodoma's feminine ideal was derived from Leonardo's; less distinguished, it is more seductive; less noble than the subtle Madonnas of Luini, it is more captivating. An oval face with languishing eyes; an over-ripe curved mouth, the upper lip much fuller than the lower one; a delicate nose slightly *retroussé;* a softly rounded chin, and a slender, long-limbed body, such was Giovan Antonio's type. Add to it those *arie di testa* which Vasari admired, sometimes an air of dreamy voluptuousness which is as far removed from coarseness as it is from severity; again, a pathos and tenderness that suggest the influence of Perugino, and a quality of youth and freshness, something dawnlike and springlike, and you have the ideal that took Siena by storm. Naturally this sweetness often degenerates into insipidity or becomes cloying; mere loveliness cannot atone for the lack of nobility any more than facility and fertility of invention can replace high thought and strenuous endeavor; but, after all, to analyze the faults of this alluring genius is almost as destructive to the fine edge of the critical spirit as to study the physical defects of a beautiful person.

GIOVANNI MORELLI 'ITALIAN PAINTERS'

SODOMA is a most able and gifted painter, worthy at his best to rank with the greatest masters. His finest works are at Siena, and there he should be studied in the churches of San Spirito, San Domenico, San Bernardino, in the Academy, and the Palazzo Pubblico, and at Monte Oliveto near the city. . . .

When students examine the great number and variety of works by this many-sided painter, I think they will agree with me that Sodoma, taking him all in all, is the most important and gifted artist of the school of Leonardo—the one who is most easily confounded with the great master himself. Jovial, careless, pleasure-loving, and almost licentious, he had neither ambition nor earnestness of purpose. On the other hand, a true artist, arrogance and self-assertion were foreign to his nature. . . . In his best moments, when he brought all his powers into play, Sodoma produced works which are worthy to rank with the most perfect examples of Italian art. Michelangelo's influ-

ence, which carried all before it in his day, never diverted Sodoma, who was strictly an original painter, from his own independent course. His female heads, as even his adversary Vasari was forced to acknowledge, are unsurpassed. From a certain point of view he may be classed, with Lotto and Correggio, with that body of gifted artists who, like Leonardo, mainly strove to depict "the sweetness of the soul."

CONTESSA PRIULI-BON 'SODOMA'

IT is, on the whole, not easy to estimate justly the artistic position of a man so productive as Sodoma, and so extraordinarily unequal in his productions, without falling either into the error of viewing him too completely in the light of his inferior work, and so underrating his masterpieces, or that of extending an unmerited value to all that came from his hand. He has suffered from literary injustice in Vasari's biased criticism, he has suffered from technical contempt through his own defect of over-production, and consequent inequality. The mere fact that his life was a long one, and his paintings far too numerous, has crowded out, in popular estimation, the memory of those few works of absolute genius on which his higher reputation rests.

Much that has been put down to Sodoma's wayward individuality may, in reality, be attributed to the general tendencies of his age and the society in which he lived. And one has to bear in mind, also, that what his contemporaries sought in art was less the edification of the mind than the pleasure of the eye. The sensuousness that had entirely taken possession of Italian literature was spreading now into the more lately developed field of painting, and the criticism of either art was directed rather towards its beauty of form, pleasing line, or ringing meter, than to the idea or sentiment expressed. Painting especially, in seeking thus exclusively for mere plastic beauty, was losing touch more and more with thought, and as it became less intellectual, beginning to lose some of the highest qualities of beauty.

The whole of Sienese art had been from the beginning less thoughtful, less literary, than the Florentine; it was the emotional expression of simpler natures not trained in the subtleties of feeling which the combined influence of the Florentine scholastics and Greek revivalists had brought about. Siena awoke late to a knowledge of the classics, and suffered much less than Florence and Venice from that form of religious eclecticism which ended in artistic insincerity. But even Siena on her hilltops could not escape the general tide of thought which was sweeping over Europe, and in the transition from the medieval to the modern standpoint, she, too, passed through her phase of uncertainty and affectation.

Sodoma came at the beginning of this phase. What was best in him held to the old tradition, the sincerity of the middle ages. The practical side of him, the obvious need of bread, carried him along with the tide; and the sincerity which is found in modern art, the poetry of realism, was as yet undiscovered. Hence the anomalous character of his painting, the indecision of his mental bias.

He left a great deal that was showy and trivial; he was often unequal in the different parts of a picture itself, frequently throwing all his skill into the

working of a central figure and dashing in the subordinate subjects hurriedly; or else working but half-heartedly at the ostensible *motiv*, and concentrating his energy upon the perfection of some lesser group. He had all the advantages and all the defects of an over-rich artistic imagination, and a bias towards the subtle and mystic which often degenerated into the production of what was merely weak. . . .

Sodoma's strength can never be said to have lain in dramatic grouping or even in proportion of composition. His abundant fancy often led him to overcrowd his canvas, and a violent twofold action going on at the same time induces a great feeling of restlessness in most of his larger works. He was at his best in the portrayal of single figures overwhelmed by some profound or subtle emotion. If he could not invest his Madonnas with the great purity of Perugino or Botticelli's solemn thoughtfulness, he could at least paint men and women under the influence of strong and exalted passion, the mysterious sweetness of whose faces haunts one with persistent power.

Unfortunately, Sodoma, as Rio observes, was too often content to sacrifice quality to quantity, and, amid all his work, there are only some five or six of his paintings which can take their place among the great works of the century. But it is through the merits of these that his claim to greatness lies, and one has grown to associate with his name a sense of the dignity of suffering and the majesty of human nature at its moments of martyrdom and sacrifice.

Wherever humanity has escaped from its daily round to reach a supreme crisis of noble emotion, the artist became, as it were, inspired by his subject and rose to the occasion in art that was both spiritual and strong.

LANGTON DOUGLAS 'A HISTORY OF SIENA'

SODOMA'S most stable quality was his instability. Even the work of his best period is full of inconsistencies and contradictions. It was impossible for his contemporary admirers to predict what he might do. In the same series, nay, in the same picture, there is work of the most diverse quality. He was, in fact, a kind of artistic Dr. Jekyll and Mr. Hyde. And, alas! it was the Mr. Hyde in him that was the most often in evidence.

He is weakest in composition. His works are too crowded; and the heads of the personages represented in them are often arranged in a straight horizontal line. He could draw well; but sometimes his drawing is indescribably weak and careless. As a colorist he had a more orderly development. But even here he is somewhat fitful and uncertain. At first his coloring is hard. It reveals the influence of the school of Florence, and, though better, is only a little better than that to be found in the colored outline drawings of many of the Florentine fifteenth-century artists. After his visits to Rome his color became warmer and richer; and as time went on he showed, as a result of constant study, an appreciation of values rare in his own day and for many generations afterwards. In his concluding period his color is colder and grayer, but his sense of values remains. The best features of his achievement are his modeling, especially his modeling of flesh, and his fine painting of landscape.

It seems ungracious to dwell upon the faults of one who has enriched our

memories with several beautiful shapes. But yet even in his rendering of flesh certain faults must be noted. We see in his work, first of all, a tendency to over-modeling, a tendency which in his later work manifests itself in vulgar *tours-de-force*. Again, his flesh is too fleshy. The bodies he paints look sometimes as though they were nothing but flesh and muscle. They do not satisfy our structural sense. His flesh does not suggest a robust framework of bone underneath. His young men are fleshy in the knee, the ankle, and the shoulder. They look as though they would have been the better for a month or two of hard training. Even his St. Victor has lived too well; and his Isaac is a singularly flaccid, flabby youth. How lacking in virility seem many of Sodoma's pseudo-classical forms when set side by side with the true Hellenic types! How unmanly they seem to us when we visualize that "beautiful multitude of the Panathenaic frieze, that line of youths on horseback, with their level glances, their proud, patient lips, their chastened reins, their whole bodies in exquisite service"!

But whether we like or dislike Sodoma's types, it cannot be denied that he sometimes makes them very real to us. Vividly realized and vividly painted, they haunt the imagination of those who have seen them. Who that has once beheld them can forget the swooning St. Catherine, the Eve, the two St. Sebastians, and the young king in the 'Adoration of the Magi'? In the city of art are many mansions. In one we are warmed with an Opimian wine; in another we are regaled with sweet Malaga. The connoisseur of broad and generous nature realizes that the hypersqueamish are the physically and mentally unhealthy, and he tastes all vintages. If the wine be good of its kind he drinks it with thankfulness.

To Sodoma as a painter of landscape it is possible to give unqualified praise. His treatment of natural scenery is singularly artistic. In composing a landscape he selects elements which, whether from association or from inherent beauty, are capable of giving us calm, abiding pleasure. He combines these into one harmonious whole. In his rendering he successfully grapples with problems of aërial perspective, and produces a satisfying illusion of distance. With the works of Sodoma, as with those of Perugino, when we are cloyed with the unvirile sentimentality of the figures he paints we find relief in contemplating the landscape behind them; and though Sodoma's firmaments are not as vast, as illimitable, as those of the Umbrian, his presentations of natural scenery have qualities of their own which almost compensate for this loss.

The Works of Sodoma

DESCRIPTIONS OF THE PLATES

'ST. SEBASTIAN' PLATE I

IN the year 1525 Sodoma painted for the confraternity of St. Sebastian in Camollia, near Siena, a processional banner, on one side of which is the full-length figure of St. Sebastian reproduced in plate I, and on the reverse side the Madonna and Child with saints and members of the brotherhood.

The 'St. Sebastian,' now in the Uffizi Gallery, Florence, is regarded by many as the artist's masterpiece. It is in oils on a canvas measuring nearly seven feet high by a little less than five feet wide. "Notwithstanding its wan and faded coloring," writes John Addington Symonds, "Sodoma's 'St. Sebastian' is still the very best that has been painted. Suffering, refined and spiritual, without a contortion or a spasm, could not be presented in a form of more surpassing loveliness. This is a truly demonic picture in the fascination it exercises and the memory it leaves upon the mind. Part of this remarkable charm may be due to the bold thought of combining the beauty of a Greek Hylas with a Christian sentiment of martyrdom. Only the Renaissance could have produced a hybrid so successful because so deeply felt."

The coloring is in a low key and contributes little to the beauty of the painting. The flesh-tints are cold; the landscape background almost monochromatic, only relieved by the warmer brown of the shadows on the tree-trunk and the yellow light surrounding the angel in deep blue robe who descends from heaven to place a jeweled crown upon the martyr's head.

The story of St. Sebastian is, in the main, better authenticated than are many of the ancient legends. He was a native of Narbonne, Gaul, the son of noble parents, and the commander of a company of the Prætorian Guards in the service of the Roman emperor, Diocletian, with whom he stood high in favor. Upon discovering that he was a Christian, however, the emperor, having vainly tried to persuade him to renounce his faith, ordered that he should be bound to a stake and shot to death with arrows. This inhuman sentence was carried out that same night, but when Sebastian had been left for dead he was found by his friends to be still living, and so tenderly were his wounds cared for that in time he was restored to health. Rejecting all counsel to fly from Rome, where it was well known no mercy would be shown him were he discovered, Sebastian boldly stood forth before the palace gates, and in a loud voice proclaimed his faith. In his anger at such presumption, Diocletian ordered the young man seized, borne to the circus, beaten to death with clubs, and his body thrown into the great sewer of Rome. There, shortly afterwards, his remains were found by a friend, who had them secretly and reverently interred in the catacombs, at the feet of St. Peter and St. Paul.

'HEAD OF EVE' AND 'HEAD OF ST. JOHN' [DETAILS] PLATE II

THE Company of Santa Croce of Siena ordered Sodoma in 1525 to paint for them three scenes from the Passion: 'Calvary,' 'Christ in the Garden of Gethsemane,' and 'The Descent into Hades.' The two latter in 1841 were taken to the Siena Academy, where they still are.

'The Descent into Hades' shows Jesus leaning over Abel, helping him to rise, while other unfortunate souls are crowding round watching. Eve, whose head is here reproduced, stands at the left beside Adam. She is universally considered one of the most beautiful of all Sodoma's semi-nude figures, with the pliant, tender grace and wistful, appealing charm so characteristic of his paintings of women.

In the 'Garden of Gethsemane' Jesus is kneeling upon a mound while the three sleeping disciples are below him. John, whose head alone is here given,

has a delicate purity of expression and fineness of line that might well have characterized the beloved youthful disciple.

This latter fresco is nearly eight feet high by almost four feet wide; 'The Descent into Hades' is about eight feet high by five feet four inches wide.

'THE SWOONING OF ST. CATHERINE' [DETAIL] PLATE III

FOR St. Catherine of Siena the Sienese had a special adoration. Catherine Benincasa, as she was known in her girlhood, lived right there among them, and though she was only a tanner's daughter, she devoted her whole time and strength to the poor and sick. It was she, too, who by her preaching and exhorting was at least partly responsible for bringing the papal court back from Avignon to Rome. More than one chapel had already been decorated in her honor, when, in 1526, for the Church of San Domenico, Sodoma painted three frescos illustrating scenes from her life. The one of which the lower part is here reproduced is considered by far the best.

The scene apparently takes place in the portico of a church. St. Catherine is receiving the Stigmata, marks imitating the wounds on the crucified body of Christ, said to have been supernaturally impressed upon certain persons. The Saviour is poised above her in the air, surrounded by a cloud of baby angels, while St. Catherine, dressed in the white robes of a nun, is sinking back into the arms of two sister nuns.

Of this fresco Langton Douglas writes: "Artists and physiologists have united in praising the figure of the fainting St. Catherine. Outside the works of Michelangelo and of the great Venetians, there are few figures more finely modeled in the whole range of Italian art. But even this fresco is by no means of equal value. We forget, however, the feebleness of the upper part of it in contemplating the group of women below. In presence of such a masterpiece we have something better to do than to criticize. In all of us there is more than one person, and in complex, many-sided geniuses there are often several. One of the many Sodomas was a very great man. Standing before this work we forget Sodoma the mountebank, Sodoma the *blagueur*, Sodoma the obscene, Sodoma the lazy and the superficial, and are filled with the emotions the master sought to convey."

'THE DESCENT FROM THE CROSS' PLATE IV

SOON after his arrival in Siena, probably about the year 1502, Sodoma painted this large altar-piece for the Cinozzi Chapel in the Church of San Francesco in that city. "It is a fine painting of his early time," writes the Contessa Priuli-Bon, "and was evidently thought much of by contemporary critics, for it was placed in the company of pieces by Raphael, Perugino, and Pintoricchio. Vasari, who, as we know, did not willingly praise Sodoma's work, was forced to write with admiration of the beautiful group of women supporting the Virgin, and the fine figure of the soldier with the carefully painted reflected lights on helmet and cuirass.

"The composition of the picture is the conventional composition of the period. The cross with its Hebrew inscription occupies the central foreground.

A broad valley lies behind, bordered to the left by low blue hills, and a river of some width has carved its course across the plain, fringed with little castles and clumps of tufty trees. In the group of women so praised by Vasari we get for the first time a touch of Sodoma's peculiar quality, the grace and tenderness in handling female forms for which he afterwards became so noted."

'The Descent from the Cross' is now in the Siena Academy. It is painted on wood in tempera, and measures fifteen feet three inches high by nine feet wide.

'THE HOLY FAMILY WITH ST. LEONARD' PLATE V

CRITICS disagree as to the date in Sodoma's career to which this picture should be assigned. By some it is placed as early as 1516–18; by others it is regarded as a work of his middle period, while others again believe it to be a production of his later years, of which it is the finest example. All concur, however, as to the high rank it should hold in his achievement by reason of its technical qualities, its warm color, and the tender sentiment expressed.

In the center of the panel the Madonna is seated holding the Child, who turns towards St. Leonard (or, as some say, St. Calixtus), kneeling at the right. On the other side is St. Joseph, reading. The faces are full of a serene and spiritual beauty, that of the Madonna being especially lovely. The landscape is painted with the utmost delicacy, and in the ruined amphitheater seen in the distance the fact of Sodoma's sojourn in Rome is recalled.

The picture is painted in tempera washed over with glazes of oil, and has suffered from time and restorations. It originally hung over the altar of the Chapel of St. Calixtus in the Cathedral of Siena, but at the time of some repairs in the building it was removed to the Palazzo Pubblico, and placed in the little chapel of the palace, where it now hangs.

The panel measures nearly six and a half feet high by five and a half feet wide.

'ST. VICTOR' PLATE VI

IT was in 1529 that Sodoma received his first important commission from the city of Siena. In the Palazzo Pubblico at each end of the large Sala del Mappamondo, and on one of the side walls, he painted a huge figure standing in a simulated arch of most elaborate architectural design and decoration. 'St. Ansanus' is at one end and 'St. Victor' at the other, over the door leading into the Sala della Pace.

St. Victor, a Roman soldier who for his profession of Christianity suffered martyrdom in 303 A.D. by being cast into a flaming oven, is the favorite saint of north Italy. In Sodoma's fresco here reproduced he is shown in his suit of armor with the green and gold cuirass, over which are flung a brilliant toga of red and a blue cloak. His right hand holds aloft a bared sword. His eyes are gazing straight ahead, his brow almost knitted to a frown in the earnestness of his regard. At his feet are two cherubs, one holding an olive branch and a

blue shield engraved with the word *Liberta*, the other clasping the helmet of the warrior saint.

Says the Contessa Priuli-Bon: "Sodoma certainly portrayed strength in the commanding figure of St. Victor, but it is the strength of young, vigorous manhood in repose. The power of movement is suggested under the heavy armor, but there is no attempt at representing action, and for this very reason he attained a greater success than if he had aimed at dramatic display."

'THE ASSUMPTION OF THE VIRGIN' — PLATE VII

THIS fresco is one of a series painted between 1518 and 1532 by Sodoma, Pacchia, and Beccafumi, on the walls of the Oratory of San Bernardino, Siena. The four large compositions by Sodoma, in which many figures are introduced, are 'The Presentation of the Virgin,' 'The Visitation,' 'The Assumption,' and 'The Coronation.' Of these the fresco reproduced in plate VII is one of the finest paintings that the artist has left in Siena. The composition, so often Sodoma's weak point, is excellent, the technical execution careful and well-sustained, the coloring warm, and the modeling far better than is usual in the artist's work. The grouping follows the conventional arrangement of this favorite subject. In the center is placed an open tomb filled with lilies and roses, from which the Virgin, robed in white, ascends in glory to heaven. Her voluminous mantle of blue is upheld by angels who hover about her in a semi-circle. Beneath, on either side of the tomb, kneel the apostles, awe-struck by the wondrous vision, while St. Thomas, on the right, receives the mystic girdle which the Virgin lets fall to convince his doubting spirit.

The fresco, although damaged in parts, notably in the figures of the apostles on the left, has retained much of its original beauty. It measures nine feet three inches high by nine feet seven inches wide.

'MADONNA AND CHILD' — PLATE VIII

MORELLI thinks that it was about the time of Sodoma's first visit to Rome that he painted this panel of the Mother and Child, now in the Brera Gallery at Milan. It has all the characteristics, as Morelli and others have pointed out, of the Lombard school, in some respects almost exaggerating the attributes which were peculiarly Leonardo's own. The type of the Madonna's face, the illusive, uncertain smile, the shape of the brows, and the curve of the upper lids—these are distinctly reminiscent of Leonardo and Luini.

Sodoma was noted for his landscapes, and by some the landscape here is regarded as one of his most beautiful attempts at interpreting nature. The time is sunset. The clouds are flaming in the rosy glow which makes more transparent the blue-toned mountains that rise above the lake in the distance. From this lake the wide river so often found in Sodoma's pictures sweeps nearly straight across the panel. In front of this is a low bank, the foreground sprinkled with columbine and wild parsley. Here the Mother sits, holding on her knee the baby Jesus, whose arms are tight about the lamb beside him.

This painting is on wood, and the critics praise it highly, not only for the tender sentiment which is its greatest charm, but for the wonderful jewel-like coloring that fairly floods it—in the sunset sky, in the river reflecting the burning clouds, and in the transparent shadows and softly rich flesh-tints of Mother and Child.

It measures two feet one inch high by one foot ten inches wide.

'PORTRAIT OF A LADY' PLATE IX

THIS portrait in the Städel Institute, Frankfort, ascribed by some to the Venetian artist Sebastiano del Piombo, by others to Parmigiano, by Mr. Claude Phillips to Pacchia, and believed by Dr. Bode to be by the Flemish painter Jan Scorel, was first pronounced by Signor Morelli to be the work of Sodoma, some of whose leading characteristics he finds in the hands, with their tapering fingers and knuckles indicated by dimples, in the almond-shaped eyes, the form of the ear, the arrangement of the crisply curling hair, and the general treatment of the landscape. This attribution is accepted by Dr. Frizzoni, Sir A. H. Layard, and others.

The portrait, formerly supposed to represent a member of the Medici family, is now thought to be that of an unknown young Sienese lady of high position. She is richly dressed in an elaborate gown of green trimmed with gold thread, and wears, in addition to a necklace of pearls, a long chain of Etruscan workmanship, with ear-rings of similar design. In one hand she holds her gloves and in the other a feather fan. A table covered with a red tapestry cloth is at her side, and behind her is a heavy green curtain; to the left, through an open window, is seen a mountainous landscape traversed by a winding river.

Vasari tells us that Sodoma painted many portraits during the first years of his residence in Siena, but very few of his works in this branch of art have come down to us, and, like the much disputed panel here reproduced, those few have for the most part been ascribed to other hands.

'THE TEMPTATION OF THE MONKS' PLATE X

TWENTY-FIVE of the thirty-one scenes which Sodoma executed in the cloister of the monastery of Monte Oliveto Maggiore depict incidents from the life of St. Benedict.

The story which the fresco here reproduced illustrates tells how Florentius, a wicked priest and bitter enemy of St. Benedict, brought a company of dancing-girls into the monastery, hoping to ruin the characters and reputations of the monks. The moment depicted shows St. Benedict exhorting the girls to reform. It is represented as happening in the loggia of the convent, with St. Benedict standing on a balcony at the left, leaning over and talking to the group of women clustered below him at the right. Immediately beneath him are members of the brotherhood, one of the monks holding by the bridle a laden donkey whose sleepy eyes belie the inquisitive twist of his big ears. The delicate background of arches and colonnades opens in the center through a portico showing a landscape of trees and buildings and winding roadway.

While Sodoma was painting this fresco he kept it entirely covered from the monks' inspection. To their horror, when it was finally exposed, they saw that all the women were depicted nude. Sodoma had the true painter's love for the human figure and he could and did paint it with a purity of contour, a restraint of line, and a dignity and sweetness of pose few have excelled. But it is more than likely that it was quite as much to startle and anger the Brothers Benedictine as to display his ability as a painter of the nude that he evolved these lovely figures on the convent walls. Fortunately for posterity, the monks did not make him entirely blot out the group. They did, however, insist upon his properly clothing the figures, and though it was a task which the painter must have abominated, he succeeded in achieving a charming arrangement of color, as well as beautiful flowing lines in the superimposed draperies. The first of the girls is dressed in shot crimson and green, the second in sky-blue, the third in blue with an orange-toned mantle, the fourth in black.

Müntz calls this fresco "perhaps the most marvelous of all the series," and says that the first two maidens "in their exquisite grace, are sisters of the Muses with whom Raphael peopled his Parnassus."

Symonds writes of the scene that it "carries the melody of fluent lines and the seduction of fair, girlish faces into a region of pure poetry."

A LIST OF THE PRINCIPAL PAINTINGS BY SODOMA WITH THEIR PRESENT LOCATIONS

AUSTRIA-HUNGARY. VIENNA, IMPERIAL GALLERY: Holy Family — BELGIUM. BRUSSELS, OWNED BY BARON DE SOMZEÈ: Pietà; Leda and the Swan — ENGLAND. CORSHAM, CORSHAM COURT, COLLECTION OF LORD METHUEN: Ecce Homo — KNUTSFORD, OWNED BY COLONEL H. CORNWALL LEIGH: Holy Family — LONDON, NATIONAL GALLERY: Madonna and Child with Saints; Head of Christ — LONDON, DORCHESTER HOUSE: Holy Family — LONDON, OWNED BY DR. LUDWIG MOND: St. Jerome; Ecce Homo; Madonna and Child — LONDON, OWNED BY DR. J. P. RICHTER: Dead Christ; Madonna and Child — LONDON, OWNED BY WALTER SICHEL, ESQ.: Holy Family — RICHMOND, OWNED BY SIR FREDERICK COOK: St. George and the Dragon — FRANCE. CHAMBERY, OWNED BY THE MARQUIS COSTA DE BAUREGARD: Christ bearing the Cross — GERMANY. BERLIN GALLERY: Charity — FRANKFORT, STÄDEL INSTITUTE: Portrait of a Lady (Plate IX) — MUNICH GALLERY: Holy Family — ITALY. ASINA-LUNGA, COLLEGIATA: Madonna Enthroned — BERGAMO, BIBLIOTECA LOCHIS: Madonna and Child; Head of a Man — FLORENCE, UFFIZI GALLERY: St. Sebastian (Plate I); Madonna in Glory with Saints (on the reverse side of the picture of 'St. Sebastian'); Portrait, said to be of Sodoma — FLORENCE, CONVENT OF MONTE OLIVETO: The Last Supper (fresco) — FLORENCE, SIGNOR ENRICO COSTA'S COLLECTION: Pietà — FLORENCE, PITTI PALACE: Portrait of a Man; Pietà — GENOA GALLERY: Holy Family — MILAN, BRERA GALLERY: Madonna and Child (Plate VIII) — MILAN, CHURCH OF SAN TOMMASO: Pietà — MILAN, MUSEO CIVICO: St. Michael — MILAN, OWNED BY DR. FRIZZONI: The Magdalene — MILAN, OWNED BY THE GINHOULHIAC FAMILY: Madonna and Child — MILAN, VITTADINI COLLECTION: Holy Family — MONTEPULCIANO, PICTURE GALLERY: Holy Family — MONTE OLIVETO MAGGIORE (near Siena), BENEDICTINE MONASTERY: [CLOISTER] Twenty-five frescos of scenes from the life of St. Benedict (see Plate X); [ON THE STAIRS] Coronation of the Virgin; [ON CLOISTER ARCH] St. Benedict instituting his Order; Christ bearing the Cross; Christ Bound; [OVER A DOOR] Madonna and Saints; [ON A STAIRWAY] Pietà — NAPLES MUSEUM: Resurrection — PISA, MUSEO CIVICO: Virgin and Saints — PISA, CATHEDRAL: Sacrifice of Isaac; Pietà — ROME, VATICAN, STANZA DELLA SEGNATURA: Decoration of

Ceiling, except the Panels (frescos) — ROME, BORGHESE Gallery: Pietà; Holy Family — ROME, PALAZZO CHIGI: Persecution of Rhea Silvia — ROME, VILLA FARNESINA: Marriage of Alexander (fresco); Family of Darius before Alexander (fresco) — ROME, VILLA MALTA: Charity — ROME, OWNED BY DONNA LAURA MINGHETTI: Holy Family — ROME, PALAZZO SPADA: St. Christopher — SAN GIMIGNANO, PRISON CHAPEL: St. Ives (fresco) — SAN GIMIGNANO, ON THE WALL OF LOGGIA OPPOSITE COLLEGIATA: Virgin Enthroned — SIENA, ACADEMY: Descent from the Cross (Plate IV); Nativity; Christ in the Garden of Gethsemane (fresco) (see Plate II); Descent into Hades (fresco) (see Plate II); Christ bound to the Column (fresco); Judith; St. Catherine of Siena; Four Panels belonging to a Bier — SIENA, CHURCH OF SANT AGOSTINO: Adoration of the Magi — SIENA, ORATORY OF SAN BERNARDINO: Presentation of the Virgin (fresco); Visitation (fresco); Assumption of the Virgin (fresco) (Plate VII); Coronation of the Virgin (fresco); St. Louis of Toulouse (fresco); St. Anthony of Padua (fresco); St. Francis of Assisi (fresco); Madonna — SIENA, CHURCH OF THE CARMINE: Birth of the Virgin — SIENA, CASA BAMBAGINI: Pietà (fresco) — SIENA, CHURCH OF SAN DOMENICO: [CHAPEL OF ST. CATHERINE] The Swooning of St. Catherine (fresco) (see Plate III); The Communion of St. Catherine (fresco); Execution of Niccolò di Toldo (fresco); [SACRISTY] Assumption; [CHAPEL OF THE ROSARY] Altarpiece — SIENA, CHURCH OF SAN GIOVANNI E SAN GENNARO: Four Panels belonging to a Bier — SIENA, PALAZZO PUBBLICO: [SALA DEL MAPPAMONDO] St. Ansanus (fresco); St. Victor (fresco) (Plate VI); St. Bernardo Tolomei (fresco); [CHAPEL] Holy Family with St. Leonard (Plate V); [SALA DEI MATRIMONI] Madonna and Saints (fresco); [SALA DEL PRESIDENTE] Resurrection (fresco); [CAPELLA DEI NOBILI] Madonna and Saints (fresco) — SIENA, CHURCH OF SAN SPIRITO: St. James (fresco); St. Anthony Abbot (fresco); St. Sebastian (fresco); Madonna and St. Ildefonso; St. Michael; St. Niccolò Tolentino — SIENA, HOSPITAL: Holy Family — SIENA, PORTA PISPINI: Nativity (fresco) — SIENA, PIAZZA TOLOMEI: Madonna and Saints — SIENA, VILLA GRICCIOLI: Procession to Calvary (fresco) — SIENA, CONVENT OF SANT' ANNA IN CRETA: Miracle of the Loaves and Fishes (three frescos); Pietà (fresco); St. Anna (fresco); Bishop and Monks (fresco); Head of Christ (fresco) — TURIN GALLERY: Madonna Enthroned; Holy Family — VAPRIO D' ADDA, VILLA MELZI: Madonna and Child (fresco) — VENICE, LAYARD COLLECTION: Madonna and Child — VERCELLI, OWNED BY SIGNOR AVOCATO ANT. BORGOGNA: Holy Family — SCOTLAND. LONGNIDDRY, GOSFORD HOUSE, OWNED BY THE EARL OF WEMYSS: Holy Family.

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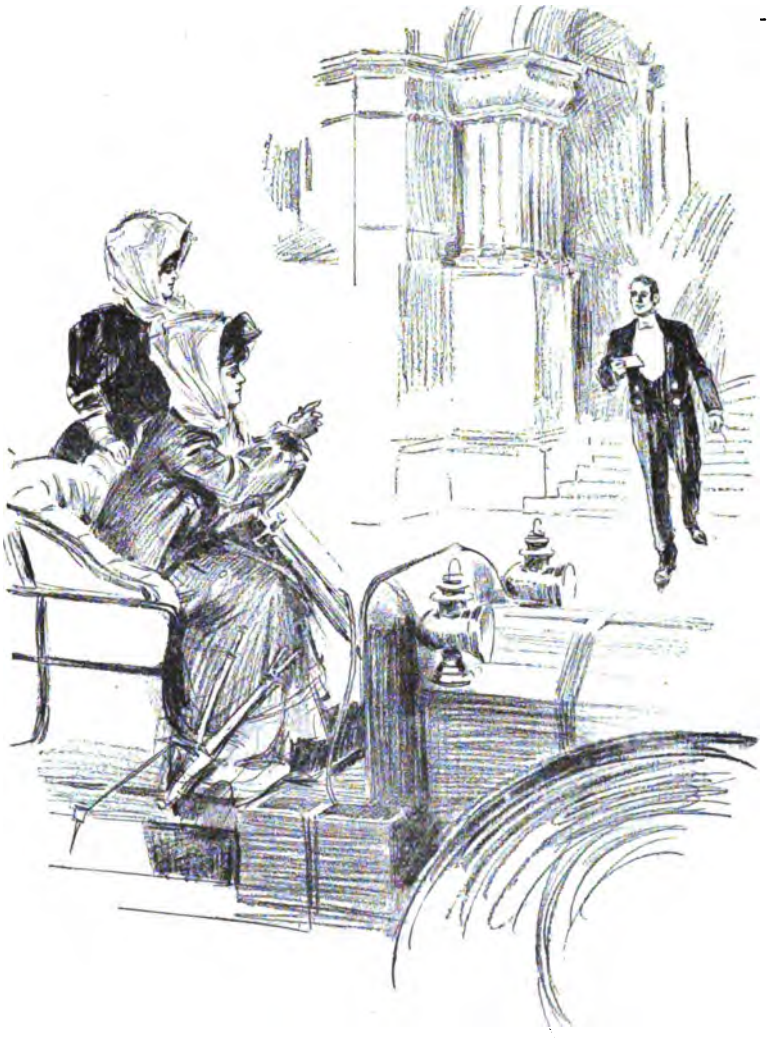

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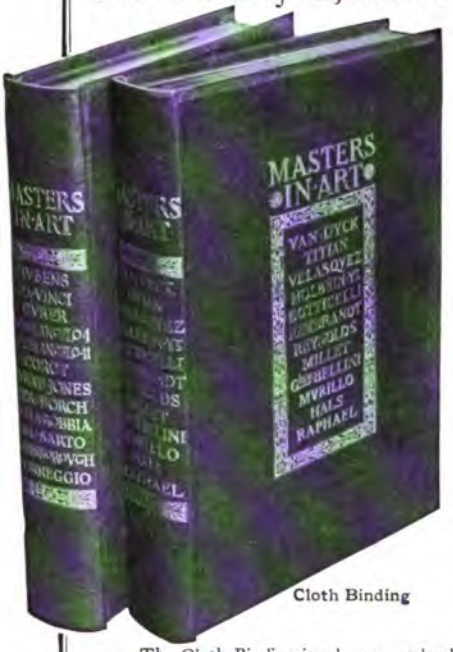

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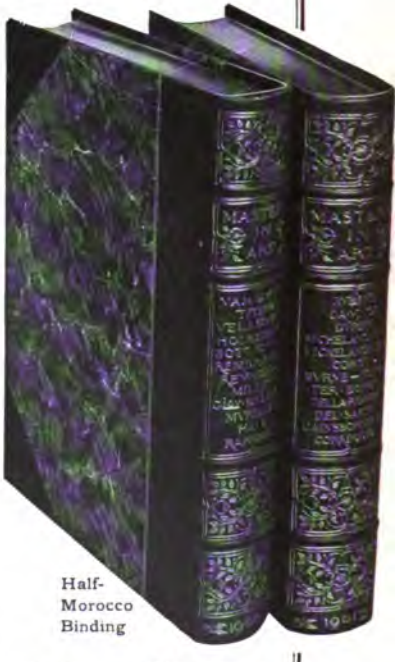

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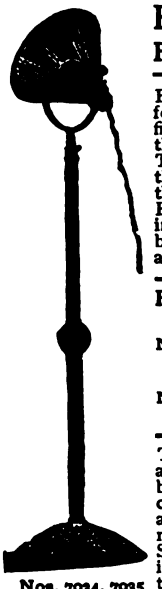

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PART 77 MAY, 1906 VOLUME 7

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PORTRAIT OF CONSTABLE FROM A DRAWING BY C. R. LESLIE

Although several portraits of Constable exist, it is difficult to form a just idea of his appearance. His drawing of himself at twenty-five in the National Portrait Gallery bears no resemblance to a portrait of him at twenty, by Gardner, at South Kensington. A pencil sketch, by Maclise, and a would-be flattering oil-painting, by Leslie, are both inadequate. A slight sketch by an unknown hand in the British Museum is more individual, but perhaps the most satisfactory likeness is Leslie's drawing here reproduced. In this the clear-cut features, the refined, sensitive face, show the man of whom it was said that "he was a gentleman, everywhere and at all times, and as much to the humblest as to the greatest people."

John Constable

BORN 1776: DIED 1837
ENGLISH SCHOOL

JOHN CONSTABLE was born on June 11, 1776, at East Bergholt, a village in Suffolk, England. His father, Golding Constable, was a well-to-do miller who had acquired by inheritance and by purchase considerable property, including water-mills at Flatford and Dedham and windmills near East Bergholt, where in 1774 he built a house and established himself and his family. Two years prior to this he had married a Miss Anne Watts, and of this marriage six children were born, of whom John, the subject of this sketch, was the second son. At birth he was so frail that it was deemed advisable to have him baptized without delay, a precaution which was soon proved to have been unnecessary, for he grew to be a strong, healthy child. When seven years old he was sent to a boarding-school some fifteen miles from home; later he attended one at Leavenham before entering the grammar-school at Dedham, where his education was completed under one Dr. Grimwood, with whom he was always a favorite, although as a scholar he showed proficiency in nothing save penmanship.

His talent for drawing, however, was patent to all, and when at seventeen he left school, his mind was bent on becoming a painter. Every spare moment was devoted to sketching the lanes and meadows in the vicinity of his home, in company with a friend, John Dunthorne by name, a plumber and glazier by trade, who lived in a cottage close by the gate of Constable's house, and who shared his enthusiasm for landscape-painting.

Golding Constable strongly objected to his son's adopting art professionally. It was his wish that John should enter the Church, but such an idea was so distasteful to the young man that it was relinquished, and, instead, he consented to adopt his father's business and become a miller. For a year he worked diligently in the mills, thus acquiring an intimate knowledge of the construction of wind and water mills, as well as a habit of observing every change in the weather and variation in the condition of the clouds, which afterwards were of service to him in his art.

Constable has been described at this period as a tall, fine-looking young man. His features were regular, his complexion fresh, his eyes dark, and it is

to be supposed that his miller's white coat and hat became him well, for he was known throughout the neighborhood as "the handsome young miller."

All this time, in spite of his conscientious application to business, his heart remained set upon painting as the career he would have chosen, and an introduction to Sir George Beaumont, a well-known art amateur of that day, did but strengthen his desire. During one of Sir George's visits to his mother, the Dowager Lady Beaumont, who lived at Dedham, Constable first saw a painting by Claude Lorrain, 'The Annunciation,' now in the National Gallery, London (see MASTERS IN ART, Part 69, Vol. 6), which Sir George, the then owner, always carried with him on his travels. This picture, as well as some water-color drawings by Girtin, produced a deep and lasting impression upon Constable and had an undoubted effect upon his art.

In 1795 Golding Constable so far relented in his opposition to his son's wishes as to allow him to make a visit to London, that the young man might ascertain, from those capable of judging, what might be his chances of success as a painter. He took with him a letter of introduction to Joseph Farington, a landscape-painter, who was much struck by his ability, and during his stay in the metropolis he made the acquaintance of John Thomas Smith, an antiquary and engraver, who taught him the rudiments of etching and gave him help and encouragement.

The next few years were spent by Constable partly in London and partly at Bergholt. He devoted much of his time to drawing and painting, and his evenings were given up to the study of anatomy. The sketches of this early period show no marked ability, and it is not surprising that his friends could not feel justified in encouraging him to pursue the precarious profession of a painter. On March 2, 1797, he himself writes to Smith: "I must now take your advice and attend to my father's business. . . . I see plainly that it will be my lot to walk through life in a path contrary to that in which my inclination would lead me."

How it came to pass that two years after this, Constable, as his biographer, Leslie, informs us, "resumed his pencil, never again to lay it aside," we are not told, but on February 4, 1799, he wrote from London to his friend Dunthorne that he had that morning been admitted as a student at the Royal Academy, was comfortably settled in Cecil Street, and should soon begin his painting by copying a picture of Ruysdael's.

Whenever it was possible, Constable escaped from city life into the country. At Ipswich and at Helmingham Park, and later during a tour in Derbyshire, he produced many sketches which showed considerable advance in power of drawing and composition, but in the scenery of Suffolk, in the vicinity of his home, he found the subjects he liked best to paint.

In 1802 he first exhibited at the Royal Academy, his contribution being a small 'Landscape.' At about this time a position of drawing-master in a school was offered to him, but refused on the advice of Benjamin West, then president of the Royal Academy, who told him plainly that if he accepted such a post he must relinquish all thought of distinction as a painter. This advice and West's encouragement when one of his pictures was rejected by

the Academy committee were of inestimable service to Constable. "Don't be disheartened, young man," were the words of the kindly president, "we shall hear of you again; you must have loved nature very much before you could have painted this." West then showed him how the chiaroscuro in his picture might be improved, remarking, as he demonstrated his instruction with a few touches of white chalk, "Always remember, sir, that light and shadow *never stand still.*"

That same year, 1802, Constable wrote to his friend Dunthorne that he had determined to return that summer to Bergholt, where, instead of "seeking the truth at second hand," and endeavoring to make his performance "look like the work of other men," he should try to get a pure and unaffected manner of representing the scenes he selected. "There is room enough for a natural painter," he adds, "but the great vice of the day is *bravura*, an attempt to do something beyond the truth."

In the following year he exhibited two 'Landscapes' and two 'Studies from Nature,' and in the spring made a month's trip from London to Deal in an East Indiaman, for the purpose of studying shipping. The principal fruit of the next year was an altar-piece for Brantham church, near Bergholt, representing 'Christ blessing Little Children,' a large composition of little merit.

Two years after this, through the generosity of an uncle, Constable visited the Lake district of England. Twenty-two of the studies he made there are now in the South Kensington Museum, and give evidence of his acute perception of the local character of sky and cloud, and of his understanding of and sympathy with nature.

During 1807 he was occupied in copying some family portraits, chiefly by Reynolds, for the Earl and Countess of Dysart, work which he undertook primarily for the pecuniary reward it brought him, but which also served to improve his feeling for form and color. This improvement is noticeable in his second and last altar-piece, painted in 1809 for the church at Nayland, in which the single half-figure of Christ shows a distinct advance over the feebleness of his earlier work of this kind.

Although Constable continued to exhibit his landscapes at the annual Academy exhibitions, apparently his work had not made the least impression on the public. By many of his fellow-artists, however, his ability was recognized, and he was on terms of friendship and even intimacy with such painters as Jackson, Stotherd, and Sir David Wilkie. Each year showed progress in his art, but his pictures remained unsold, and his relations urged upon him the advisability of devoting himself to portrait-painting as the only remunerative branch of his profession. But although he occasionally painted portraits, he continued to hold tenaciously to his purpose of representing the rural scenery he loved. "I have always succeeded best with my native scenes," he wrote a few years after this. "They have always charmed me, and I hope they always will."

In 1811, when Constable was thirty-five, his friends became uneasy about his health. A seemingly hopeless case of the course of true love's running far from smoothly seems to have been the recognized cause of his flagging ener-

gies. Eleven years before this he had met and had become deeply attached to a young girl named Maria Bicknell, then scarcely more than a child. As she grew older her feeling for the painter developed into an attachment as strong as was his, but unfortunately her relatives rigorously opposed the match. Her father might, indeed, have given his consent to the marriage had it not been that he feared his daughter would lose all prospect of inheriting a fortune from her maternal grandfather, Dr. Rhudde, rector of Bergholt, who was a man of wealth and who refused to recognize Constable as a suitor for his granddaughter's hand, partly because of the painter's inadequate income and unpromising prospects, and partly because of his own personal animosity to the young man's father.

For a period of five years this state of affairs continued. The letters the lovers exchanged during this time are given in full in the life of Constable by his friend C. R. Leslie, and reveal how steadfast was the artist's devotion. Miss Bicknell, by nature more cautious and more practical, saw plainly that marriage without sufficient means of support would end unhappily for both, and having, moreover, been strictly brought up, felt it to be impossible to take any step contrary to the wishes of her family. "You grieve and surprise me," she writes to her lover, "by continuing so sanguine on a subject altogether hopeless. Let me entreat that you will cease to think of me. . . . You must be certain that you cannot write without increasing feelings that must be entirely suppressed. You will, therefore, I am sure, see the impropriety of sending me any more letters."

Notwithstanding this lack of encouragement, we find Constable writing: "Let me beg of you to continue to cheer my solitude with your endearing epistles; they are next to seeing you and hearing you speak," and apparently no abatement occurred in the correspondence, which records with regularity the daily events in the life of each.

During all these anxious and at times unhappy years, Constable found comfort in the close friendship he had formed with John Fisher, afterwards archdeacon, but at that time chaplain to the bishop of Salisbury, his uncle. Fisher was a man of rare sympathy and tenderness, as well as of discriminating artistic taste, and as one of Constable's biographers has expressed it, "was the first of the artist's contemporaries to discern the quality of his work, and showed the courage of his convictions by sparing neither purse nor pains in his interest at a time when general lack of appreciation made sympathy invaluable."

The winter of 1815 was brightened by hearing in February from Miss Bicknell that her father had consented to "occasional visits" from Constable. "From being perfectly wretched," she wrote, "I am now comparatively happy." When, however, Dr. Rhudde discovered that these visits were taking place, his wrath was such that a sudden stop would have been put to all intercourse between the lovers had not circumstances already prevented their meeting. In May of that year Constable had been called home by the death of his mother, and throughout the summer he remained at East Bergholt, re-

turning there in the autumn after a short stay in London, in order to be with his father, whose declining health required his presence.

In the meantime, although to Miss Bicknell's mind her grandfather's anger rendered their prospects more hopeless than ever, to Constable it proved just the requisite stimulus. His patience now completely at an end, he wrote urging an immediate marriage, with the assurance that he was entirely free from debt, and confident, if happiness could be his, of earning enough for their support. To this Miss Bicknell prudently refused to agree, but when in 1816 Constable's father died, leaving his son £4,000, the artist, urged thereto by his stanch friend Fisher, who wrote that he would be in London on a certain day "ready and happy to marry him," insisted upon a fulfilment of his desires; and with such good effect that on the second of October of that year, at St. Martin's in the Fields, by the Rev. John Fisher, he and Maria Bicknell were united in marriage. Forgiveness was not long withheld by Mr. Bicknell, and although Dr. Rhudde remained unreconciled, upon his death two years later he left his granddaughter an unexpected legacy of £4,000.

Constable and his wife began their married life in a small house in Keppel Street, Russell Square, London, where their two eldest children were born. Happiness, as he had foreseen, had a felicitous effect upon the painter's work, and the pictures of this period show a more tender beauty and greater technical skill than are found in his earlier productions.

In 1819 his 'Scene on the River Stour,' better known as 'The White Horse,' now owned by Mr. J. Pierpont Morgan, the largest and most important canvas he had as yet painted, was exhibited at the Academy. It was bought by Archdeacon Fisher, and was no doubt one of the causes of Constable's being elected the following year an Associate of the Royal Academy.

Two years later he took a house at Hampstead, where he established his family, and, although retaining a studio in London, worked much in that picturesque region then remote from the city's noise and smoke. In 1821 he painted his famous six-foot canvas 'The Hay Wain' (see plate x). Visits to Berkshire with his friend Fisher, and to Sir George Beaumont at Cole Orton Hall, mark the next two years. While at the latter place he copied many Claude Lorrains and other pictures by old masters in his host's collection.

The friendship existing between Constable and this well-known lover of art who was himself a painter was sincere and lasting, notwithstanding that widely different views on the subject dear to them both gave rise to frequent discussions. Leslie tells us that Sir George thought his friend "too daring in the modes he adopted to obtain the quality of freshness," that in Sir George's eyes the subdued brown tints mellowed by time, which mark the works of Poussin and other old masters, were the correct tones to be sought for in painting a landscape. On one occasion he went so far as to recommend for the prevailing tone the color of an old Cremona fiddle, to which Constable replied by laying an old fiddle on the green lawn in front of the baronet's house. "Again," says Leslie, "Sir George, who seemed to consider the autumnal tints necessary, at least to some part of a landscape, said, 'Do you not find it

very difficult to determine where to place your *brown tree?*' And the reply was, 'Not in the least, for I never put such a thing into a picture.'"

The artificiality of the popular style of landscape-painting was repellent to Constable, who alone of English landscapists of his day sought for a faithful representation of nature, with its ever-changing effects of light and shade. Of one of his pictures he wrote: "Its light cannot be put out, because it is the light of nature, the mother of all that is valuable in poetry, painting, or anything else where an appeal to the soul is required. . . . But my execution annoys most of them, and all the scholastic ones. Perhaps the sacrifices I make for lightness and brightness are too great; but these things are the essence of landscape and any extreme is better than white-lead, oil, and dado-painting."

Even when at the height of his powers, painting canvases which to-day are well-nigh priceless, Constable's art found small favor with the public. His works exhibited each year were seldom noticed in the newspapers and were almost invariably returned to his studio unsold. A certain bitterness is perceptible at times in his letters, yet he never swerved from the path he had chosen. "My art flatters nobody by *imitation*," he used to say, "it courts nobody by *smoothness*, it tickles nobody by *petiteness*, it is without either *fal-de-lal* or *fiddle-de-dee;* how then can I hope to be popular?" Sometimes his sense of humor enabled him to turn the tables on his critics, as, for instance, when a certain man called upon him and offered for sale a small drawing. "He told me," wrote Constable afterwards to Leslie, "how to '*do* landscape,' and was so kind as to point out all my defects. The price of the drawing was 'a guinea and a half *to a gentleman*, and a guinea only to an *artist*,' but I insisted on his taking the larger sum, as he had clearly proved to me that I was *no artist!*"

In 1824 his 'Hay Wain' and two others of his works were bought by an enterprising Frenchman, who sent them to the Paris Salon, where their unusual qualities were at once recognized. The influence they exercised on landscape-painting in France was marked. In that country a reaction from the lifelessness of the classic school, with David at its head, was just beginning, and to those who were already striving to bring about a return to nature Constable's canvases came like a breath of purer air. By the French king he was awarded a gold medal, and in the following year a second was gained for him by his 'White Horse,' exhibited at Lille.

In 1825 he painted his celebrated picture of 'Dedham Lock, or the Leaping Horse,' now in the Diploma Gallery of the Royal Academy, London. The next year he was at work upon 'The Corn-field' (see plate 1), one of his most perfect productions. At about this time, in 1827, the artist, with his wife and children—now six in number—settled permanently at Hampstead, for which his feeling of affection had increased year by year. Early in 1828 his seventh child, Lionel, was born, and not long afterwards Mrs. Constable's father died, leaving his son-in-law a legacy of £20,000. Writing to his friend Fisher of this accession of fortune, Constable expressed his intention of settling the sum on his wife and children, that Mr. Bicknell's trust in him should be justified.

"It will make me happy," he said, "and I shall stand before a six-foot canvas with a mind at ease, thank God!"

But just as his prospects were thus brightening, sorrow was close at hand. For sometime past Mrs. Constable, whose health had always been delicate, had been seriously ill, and although during a stay at Brighton, and after her return from there to Hampstead, she had seemed to gain, she grew worse as the summer waned, and towards the end of November, 1828, she died, of pulmonary consumption.

From this blow her husband never recovered. His twelve years of marriage had been the happiest of his life, and although he bore his sorrow bravely and with outward calmness, he was never again the same man. With his family of seven little children he went back to London to live, retaining the Hampstead home only for an occasional residence.

Three months after his wife's death Constable was elected an Academician, a mark of recognition by his fellow-artists that had been strangely slow in coming. "It has been delayed until I am solitary and cannot impart it," he said sadly, when told of the honor.

In 1829, or thereabouts, Constable interested himself in the preparation of a publication entitled 'English Landscape,' David Lucas having been secured as his engraver. Infinite pains were devoted to this portrayal of his achievement, but notwithstanding its merit the publication was financially a failure. The disappointment to Constable was bitter. He continued to work diligently at his easel, however, and although his health showed signs of breaking, accepted the position of visitor in the Academy Life School, where he conscientiously fulfilled his duties.

'Salisbury Cathedral from the Meadows' (see plate v) and the 'Opening of Waterloo Bridge,' this last begun several years before, were his chief pictures in the exhibition of 1832. In the following year at Hampstead, later at Worcester, and again in London he delivered some lectures on landscape-painting. In 1835 his only contribution to the annual exhibition was the since celebrated 'Valley Farm' (see plate vi). In February, 1837, he began to paint on a picture of 'Arundel Mill and Castle,' which it was his intention should be his "best work." But it was destined to remain unfinished. On the thirtieth of March, on a fine cold night, after a general meeting at the Academy, he walked part of the way home with his friend Leslie, who writes: "The most trifling occurrences of that evening remain on my memory. As we proceeded along Oxford Street he heard a child cry on the opposite side of the way; the griefs of childhood never failed to arrest his attention, and he crossed over to a little beggar-girl who had hurt her knee; he gave her a shilling and some kind words. . . . We parted at the west end of Oxford Street, laughing. I never saw him again alive."

During the whole of the next day Constable worked upon his 'Arundel Mill,' and in the evening, after having been out on some charitable business connected with the Artists' Benevolent Fund, he ate a hearty supper and went to bed. Towards midnight he awoke in great pain. None of the remedies resorted to alleviated his suffering, and in less than half an hour he was dead.

He was buried in the churchyard at Hampstead in the same vault with his wife.

From the pages of Leslie's 'Life and Letters of John Constable' we are enabled to form a fair estimate of the artist's character, in which truth and faithfulness were dominant traits. "He was faithful in all ways," writes one of his biographers, "to his friends, to the memory of his wife, and to his art. No disappointment, no adverse criticism, could move him an inch from the path which he thought the right one to pursue as a landscape-painter."

"Except for a certain sarcastic humor," writes Mr. Cosmo Monkhouse, "and a brusque independence not agreeable to all, no one has noted any defect in his conduct and disposition, which evidently endeared him unusually to all who knew him." Kindly and benevolent, Constable was always ready to extend a helping hand to any one in distress. His love of children was unusually strong, and his devotion to his own a salient point in his character. His sense of humor and powers of conversation made him a delightful companion. To his art he was devoted with absolute singleness of purpose, "toiling at his easel year after year," as his biographer, Mr. Holmes, has said, "upon work which he knew to be good, and yet certain to bring him during his lifetime neither success with the public nor reputation with his fellows." But tardy and even at the last inadequate as was the recogniton of his art by his contemporaries, "he had faith in himself and was true to his ideals."

The Art of Constable

ARTHUR B. CHAMBERLAIN 'JOHN CONSTABLE'

IT may be said with a large measure of truth that a profound love of nature made Constable an artist. The familiar scenes of his earlier years were regarded by him with such affection that he felt impelled to try to paint them. He knew by heart every foot of the country in the immediate neighborhood of Bergholt and Flatford. Every reach of the willow-fringed river Stour was stored in his brain, down to the smallest details; every tree in the fields and lanes around his father's mills had been studied until he could draw each one from memory. The thatched cottages and farm-buildings amid the woodlands, or standing in the middle of a sea of golden corn, and the old churches whose gray towers could be seen rising above the distant pastures, he was never tired of painting. His apprenticeship to the milling-business, incomplete as it was, not only gave him a lifelong affection for depicting old wooden water-wheels, but first taught him to study the sky, an essential part of the training of the wind-miller, to whom every change of weather is important. In this way he obtained that accurate knowledge of the shapes, movements, and colors of clouds which forms so striking a feature in his art; and this knowledge he increased continually throughout his life by the constant making of sky-studies. The "weather" of his pictures is always one of the first things

to attract the spectator. The bursting of the rain-cloud, the sunlight struggling through masses of piled-up cumulus, the rush of the wind through the bending tree-tops, the arc of the rainbow stretched across the leaden path of the departing thunder-storm, or the sparkle of grass and foliage after a summer shower—these were the effects which he best loved to paint, effects which he had so constantly studied that he could render them with a vivid realism. Constable's skies were no mere flat white sheets acting as a simple foil to his subjects, but a dominant part of the composition, just as they are in nature. . .

In reading Leslie's 'Life' of the artist one is struck by his constant protest against tradition. He never hesitated to express, and with the utmost vigor, his scorn for the connoisseur of his day, who admired a picture only when it was buried under a coat of dirty varnish, and built up on certain formulæ, against which it was high treason to protest. He had, on the other hand, the deepest admiration for all that was finest in the painting of the old masters, and a thorough knowledge of the work of earlier painters of many schools. In his younger days he spent much time in copying their pictures, a practice he carried on from time to time throughout life. He took a particular delight in Claude, and copied his landscapes with great skill whenever he got the opportunity. Ruysdael, Hobbema, and Rubens, among others, he studied in a similar way. In his letters he frequently writes with the greatest delight and appreciation of such painters as De Hooch, Watteau, Gainsborough, and Turner, while his praise of the younger Cozens was extravagant. His own art, too, was influenced by his close study of the earlier men, and his system of chiaroscuro, in particular, was based upon their methods. In this way his art is connected with the masters who had preceded him, though he developed it upon lines which were essentially new ones, owing nothing except to his own genius. . . .

The aspect under which he painted English scenery was a new one. Until his time the ordinary practice had been for the artist to paint with the sun behind him, out of the picture, low down on the horizon, suffusing the whole landscape with a golden haze, producing those effects which Claude and Cuyp rendered so finely. Constable, on the other hand, liked better to work with the sun high above his head, out of the canvas, but still in front of him; and painted almost always *under* the sun. This was one of the chief causes of the earlier adverse criticism of his pictures, as his point of view was too novel to be thoroughly understood, or, at least, appreciated by those who had been taught to regard the more usual method as the only artistic way of rendering sunlight in landscape. Constable's greatest peculiarity in their eyes, which arose largely from this habit of his, was the sparkle and glitter of white lights upon his foliage. This they laughed at as spotty, splashy, and meaningless, and nicknamed it "Constable's snow." He adopted the use of spots and points of pure white paint as the best method at his hand by which to render the bright light which all foliage, especially after rain, reflects from its countless surfaces when seen between the spectator and the sun. . . .

At his maturity the qualities for which Constable chiefly searched were, in his own words, "light—dews—breezes—bloom—and freshness—not one

of which has yet been perfected on the canvas of any painter in the world." Chiaroscuro was another main aim in his painting, and one which he was anxious to get at any cost. . . .

Constable's range may have been a narrow one, but within its limits he was one of the most sincere painters England has seen. He was the first who attempted with success to place nature upon canvas with pigments that faithfully matched her true, rich, and fresh colors. Her almost unceasing movement he rendered with a master hand, so that his pictures are full of life, and one can almost hear the rush of the wind through the tree-tops, or the lashing of the rain upon the leaves. He felt the majesty of the tempest and the thunder-cloud, and the beauty of the rainbow which signals the storm's departure. 'Sunshine and Shower' would serve admirably for the title of many of his works; for these were the effects which he painted most constantly, and with the greatest truth and power.

C. J. HOLMES 'CONSTABLE AND HIS INFLUENCE ON LANDSCAPE PAINTING'

PUTTING aside the experiments of his youth, Constable's work consists almost entirely of landscapes or sketches made in four districts—the meadows around Dedham, the meadows around Salisbury, the beach at Brighton, and the suburban scenery of Hampstead. His first characteristic, then, is narrowness. No painter of similar reputation has ever restricted himself to so limited a range of subject-matter, has been so provincial, nay, so local.

This narrowness is the more marked because Constable does not even paint his chosen places under every aspect of weather and season. As a rule it is summer and summer only that he paints. June perhaps was his favorite month, though the heavier coloring of July, August, and September is a very common feature of his work.

Even the time of day that he chooses is limited. The exquisite grays of a misty morning which Turner was the first to paint consistently, and which Corot afterwards treated with such perfection, are as rare in his work as the mysterious dignity of nightfall. His usual hours of work were, in fact, like those of a modern man of business—from ten to six.

Here, it is true, Constable's limitations as a realist end. If he painted in only three or four places, at one season of the year, and in the middle of the day, he at least did his work thoroughly. Every sketch of his conveys an exact impression of the real place—not only of the position of the trees and lanes and hedges and cottages, but of the weather, the wind, the hour of the day, the people, the birds or beasts that haunt the place, and the work going on around. Every sketch, in fact, shows an intimate knowledge and observation of the matter in hand—an observation possible only for one who had lived among such scenes. This, in spite of the labor of the Dutchmen, was really a new thing in art.

Constable paints only the summer—the English summer—but has any other painter ever caught its exact character, its breezes, its heat, its heavy

coloring, so marvelously? Constable paints only from ten to six; but has any other painter ever left a series of works which might be made into so complete a catalogue of the atmospheric effects visible in Southern England between those hours? Certainly Turner, for all that Mr. Ruskin may have said to the contrary, for all his amazing gifts, never did so. Though Turner paints storms magnificently, though he suggests the blazing heat of noonday better than any other artist, though he is master alike of the heavy cumulus and the drifting rain-cloud, his real preference is usually for the glowing hues of the sunset, and more rarely for the calmer tones of the dawn. In the sketches of Constable we find the ordinary clouds we see in the daytime in summer painted with a completeness and frankness that make them appear almost real. If the blue of the sky is chalky or garish, if the clouds are reddened or purple, if the light is hard or broken, Constable will hardly yield a jot to preconceived theories of harmony, but gives the actual fact, inharmonious or unpleasant though it be. . . .

The novelty of Constable's subject-matter makes his technique so entirely different in many ways from that of his predecessors that it is difficult to institute any comparison between his work and theirs. As a draftsman, at least, he cannot stand comparison with the great masters of the past. Though his drawing is rarely inadequate and often exceedingly skilful, there is no evidence in his work that he possessed the true draftsman's love of drawing for the sake of drawing. His sketches in black and white, for instance, are in their several ways most excellent practical memoranda, but they are not intended to be anything more—to be beautiful things in themselves—being almost always executed in that most convenient but least artistic of mediums, lead-pencil on white paper. . . .

As a colorist, his position is peculiar. His sincerity and honesty compelled him to take nature's color as he saw it, and to do his best to interpret it without alteration on canvas. His habit both of sketching and painting pictures on a monochrome foundation was useful in preserving a certain amount of unity between his pigments. Thus even the most violent contrasts of natural color could be represented without producing a positively garish effect, while oppositions which in nature were merely sharp were toned almost into harmony. Nevertheless, as his color was intended to be a close imitation of natural color, it is harmonious only when nature herself was moderately harmonious—and therefore varies in merit very much. Sometimes the clash of bright greens, vermilion, ultramarine, sharp purples, or dazzling whites is almost painful, and shows that Constable was lacking to some extent in that exquisite sense of proportion and delicacy which has characterized every great colorist. . . .

A frank realism such as his was incompatible with the deliberate selection, arrangement, and contrivance which the great colorist must exercise. And yet, in his fortunate sketches Constable produced color that is exceedingly beautiful and exceedingly original. The fresh green of grass and trees had really never been seen in painting before his time, except in small portions of certain primitive pictures. Constable showed how a whole picture might be painted practically in the key of this newly found color. His skies, too, while

natural in hue, and forcible in tone, have a peculiar luminosity and brilliancy which were previously unknown to art. The absence, or comparative absence, of the all-pervading brown of the old masters gives his work a peculiar clearness, brightness, and gaiety which to many will more than atone for the frequent lack of quality in the tints themselves and of order in their grouping, which is fatal to any claim that might be made on Constable's behalf as a great colorist. Nevertheless, his achievement as a whole contains so many examples of brilliant, harmonious, and original coloring that one cannot help feeling that if not a great colorist he is usually a most interesting one.

Those who have only a casual acquaintance with Constable's art are apt to misjudge his technical powers. Because so much of his work is excessively loose in handling, because he uses the palette-knife recklessly, because in his late paintings form is often sacrificed to get freshness and brilliancy, it is not unnatural to think of him as a slapdash amateur, muddling along anyhow to gain his peculiar ends.

This was far from being the case. His earliest teachers were the paintings of the old masters, and he continued to study them all his life. Many of the pictures executed in his early manhood are absolutely identical in technique with those of his great predecessors—that is to say, the shadows are laid in with transparent brown and the local color is painted into them, the touches growing more and more solid as they approach the light. Curiously enough, though Constable in his writings talks of Claude, and Ruysdael, and Cuyp, his art reminds one of the more transparent and more forcible painting of Rubens and Rembrandt.

In his sketches, which were usually painted on reddish millboards, the strong color of the ground served alone, often enough, to pull his compositions together. The parts of a large picture had to be united by a stronger bond. Constable accordingly adopted a foundation of rich brown, in the manner of Rubens, so that the whole composition existed in chiaroscuro before the real coloring was begun. The forcible impasto, and the parts with the palette-knife with which the lines are emphasized, were probably suggested by the practice of Rembrandt.

Constable's technique, then, is in a general way the technique of the old masters. His critics, however, are apt, I think, to overlook the amazing variety of his handling. In his determination to get the texture, the local color, and the luminosity of the things he saw, were they stumps or stones or earth or water or foliage or skies, he was compelled to adopt a technique of the most elaborate kind, in which the usual devices of scumbling and glazing are used with remarkable skill and invention. The result is not always pleasing to the eye, sometimes it is far from being so, but the desired effect is gained, and until some other painter shows us a more simple and perfect way of interpreting the effects of glittering sunshine which Constable studied, we must be content to regard his method as the best for his particular purpose. . . .

To over-anxiety about brightness, motion, and texture, the one great fault of Constable's technique is due. In striving for quality he ceases to draw with the brush, his touch becomes shapeless, though not meaningless, and he paints

with dabs and spots and blocks and blots and scratches, instead of the definite, purposeful stroke of a great master of the brush. All his knowledge of chiaroscuro, all his glazing and scumbling with which he finishes, cannot make his later pictures look really well painted; they are brilliant, forcible, skilful, and original, but they have not the serene, shapely simplicity of the finest work, and never can have it. . . .

Finally, we must consider Constable's place as a creative designer. We have seen how he invented a new way of seeing nature, a new style of drawing, and a new style of coloring, with new technical devices to match. Was he also the inventor of new schemes of pictorial design? Did he also arrange the subject-matter of his pictures in a new way?

Constable's consistent use of the sky as a definite compositional quality was certainly a most desirable novelty in his time, but it had been so used by several of his great predecessors, notably by Rembrandt. The arrangement of his work is almost always sound, usually forcible, and not infrequently grand enough, as in 'The Rainbow' or 'The Leaping Horse,' to hold its own by the side of the compositions of any other master of landscape. Nevertheless there is little in the design of his larger works that can be positively asserted to be actually his invention. His pictures are really built up on plans which in their main features have been the common property of artists since the middle of the sixteenth century. Constable uses these plans sensibly, originally, and powerfully, but he did not invent them. . . .

The reason that all the greatest artists have attached such supreme importance to design is that they have recognized it as the real foundation of all artistic emphasis; the means by which an artist says just what he wants to say in the most perfect, concise, and forcible way. Now Constable never seems to have quite grasped this fact. We might take his large picture of 'The Hay Wain' as an example. What is the main thing that the picture is intended to emphasize? Is it Willy Lott's cottage and the trees by it? If so, we might cut off the right-hand half of the picture without loss. Is it the expanse of distant fields with the clouds drifting over them? If so, we might equally well omit the left half of the picture. The incident in the foreground, from which the work takes its present name, is carefully painted, but would show to better advantage if treated with less importunate facts all around it. Consider the picture carefully and you will recognize that it emphasizes nothing at all. It is merely an aggregation of circumstances which suggest pleasant summer weather. Now pleasant summer weather is a good thing in its way, but by itself it is hardly calculated to excite emotions worthy of a six-foot canvas, and could quite well have been expressed within the space of a few inches—as Constable has so often expressed it in his sketches. This lack of proportion of thought and scheme, this diverting of the attention by details that are really irrelevant, this tendency to all-round compromise, instead of concentrated emphasis on some single fact, explains why Constable is not a great designer. The masses of the picture in question are not badly arranged, as the large sketch at South Kensington proves so triumphantly. A great artist could easily make a fine design out of them without any material change by simply

employing them to express one single important fact, instead of making them a cloak for a number of minor facts which they at present are.

Constable, in fact, was essentially an interpreter—a sincere, studious, unflinching interpreter—rather than a creator. In an age whose ideals were absolutely opposed to his own, and in the face of continued discouragement, he applied himself to thoroughly mastering the character, aspect, and color of one particular kind of English landscape, and succeeded in that aim better than any one else has done since. The translation of this subject-matter into painting caused him to modify very considerably the traditional methods of working, and his example has had an enormous influence upon the technique of his successors. The originality of this achievement, and the remarkable manner in which it anticipated the sympathies of succeeding generations, perhaps constitute his best claim to our respect. . . .

If a man's influence on others is to count for anything, if a man has been the pioneer of a great revolution, posterity, when brought face to face with the large results of his energy, is quite justly in the habit of laying but little stress on minor flaws in character or talent. So, while stern logic must deny Constable a place among the giant intellects of the human race, even hostile criticism must admit him to be one of the most important factors, whether for good or evil, in the whole history of painting. Such a reputation is almost enough in itself to constitute greatness.

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OF Constable's genius there can be no doubt. If its range was narrow it was eminently sincere and original. In these qualities few artists can compare with him. He was the first to paint the greenness and moisture of his native country; the first to paint the noon sunshine with its white light pouring down through the leaves and sparkling in the foliage and the grass (an effect which gave rise to the expression "Constable's snow"); the first to paint truly the sun-shot clouds of a showery sky; the first to represent faithfully the rich colors of an English summer landscape; the first to abandon the old brown grounding of the Dutch school and to lay his tints at once fresh and fair in exact imitation of nature; the first to paint so strongly the volume of trees and clouds, the body and substance of the earth; the first to suggest so fully not only the sights, but the sounds, of nature—the gurgle of the water, the rustle of the trees. Other painters have made us see nature at a distance or through a window; he alone has planted our feet in her midst. Fuseli's often misquoted remark, that Constable "makes me call for my greatcoat and umbrella," was no slight tribute to his originality and skill; and Blake once said of one of his sketches, "This is not drawing, but inspiration." Much has been written about Constable's art; it has been unjustly depreciated by some (including Ruskin); but his claim to be considered the founder of the school of faithful landscape is now widely recognized at home and abroad, and the artist himself would scarcely have wished for a higher title to immortality.

The Works of Constable

DESCRIPTIONS OF THE PLATES

'THE CORN-FIELD' PLATE I

'THE CORN-FIELD,' painted in 1826, was presented after the artist's death to the English nation by a committee of his friends, and is now in the National Gallery, London.

Mr. Arthur B. Chamberlain says of this picture: "It is one of Constable's most vigorous and powerful masterpieces. . . . The noble group of elms in the hedge-row on the left is already slightly tinged with brown, while the shorter trees across the lane have still their summer dress of green. Between them, in the middle distance, part of a corn-field is seen, sloping down to the greener water meadows of the valley, with glimpses of the river and a church tower among the trees. Several small figures are moving along the pathway through the corn, which glows like gold under the sun's rays. The lane which twists sharply down hill on the right is in cool shadow, though the gleaming light filters through in places. The shepherd's boy, prone on his face by the wayside, leaves his dog to look after the flock while he quenches his thirst at a small spring, and near him a donkey and her foal are browsing under the hedge. The sky is a fine piece of painting, full of movement, with its masses of white and gray clouds and glimpses of bright blue. There is more warm golden color in this picture than in most of Constable's larger works, and the yellow brown on the one side and the tender green and blue on the other combine to produce a very lovely effect."

The picture measures four feet eight inches high by four feet wide.

'DEDHAM MILL' PLATE II

'DEDHAM MILL,' now in the South Kensington Museum, is dated 1820. Quiet and restful in subject, harmonious in tone, it represents a scene in Essex not far from the artist's early home.

"It is a picture of green summer," writes Mr. Chamberlain, "diversified by the reddish hues of the mill-building with its great wheel in the center of the composition, and the flapping sail of the boat seen in part under the bank in the left foreground. The gray water of the mill-pool reflects a pale, cloudy sky, in which an approaching storm of rain is driving up from the horizon. In the distance the tower of Dedham Church stands out clearly against the white clouds. Here, too, the flat meadows, through which the barges are approaching the locks, lie golden under the sunlight."

The picture measures one foot nine and a quarter inches high by two feet six inches wide.

'THE COTTAGE' PLATE III

ALMOST hidden by a cluster of trees whose graceful tops rise far above its low walls stands a thatched cottage. A rustic fence surrounds it, and, not far away, another house, similar in size and form, is visible among the

foliage. In the foreground of the picture a stream winds its way through a meadow, and overhead fleecy clouds float across the summer sky. Nothing could well be simpler than the subject of this small canvas, which, although not one of the artist's greatest works, is possessed of a certain charm by reason of its truthful and sympathetic rendering of a thoroughly characteristic scene of rural England.

The picture measures about one foot eight inches high by one foot four inches wide, and is now in the Louvre, Paris.

'SALISBURY CATHEDRAL FROM THE BISHOP'S GARDEN' PLATE IV

OF this picture, painted for the Bishop of Salisbury and exhibited at the Royal Academy in 1823, Constable wrote: "It was the most difficult subject in landscape I ever had on my easel. I have not flinched at the windows, buttresses, etc., but I have still kept to my grand organ color, and have, as usual, made my escape in the evanescence of the chiaroscuro." In this work is to be noted almost for the first time that manner of suggesting the glitter of sunlight by spots and scumbles of pure pigment, known as "Constable's snow," which is characteristic of the painter's later manner. The effect of the whole is striking, but although, as Mr. M. Sturge Henderson has said, "undoubtedly a brilliant performance, it bears traces of difficulties encountered by the artist in certain unpleasantly obvious devices with which he has attempted to meet them." When compared with 'Salisbury Cathedral from the Meadows,' exhibited eight years afterwards (see plate v), the superiority of the composition of the later work is apparent.

The picture of 'Salisbury Cathedral from the Bishop's Garden' is now in the South Kensington Museum. It measures two feet ten inches high by three and a half feet wide.

'SALISBURY CATHEDRAL FROM THE MEADOWS' PLATE V

THIS large canvas, sometimes called 'The Rainbow,' is one of Constable's most important and most famous works. It was first exhibited in 1831, but remained unsold until after the artist's death, when a number of his friends were desirous of purchasing it from his family in order to present it to the nation. "The boldness of its execution, however," writes Mr. C. J. Holmes, "stood in its way, and 'The Corn-field' was purchased instead. For some reasons this is to be regretted, since in no other picture is the dramatic side of Constable's art so forcibly and so splendidly expressed. Nowadays, too, it is difficult to understand why its execution should have frightened Constable's friends, for it is one of the most carefully painted of his later works, and contains, if anything, too much detail rather than too little."

A fine study for this picture, without the rainbow, is now in the National Gallery, London. "Both subjects," writes Mr. Henderson, "are impressive, but the rainbow of the finished picture forms so completely the central and unifying idea as to make comparison with the sketch almost impracticable. The cross-surmounted spire, outreaching the storm to a sky that is serene, unites the cathedral with the bow of covenant in the heavens. In spite of

small mannerisms, such as the customary blanched tree introduced on the left, 'Salisbury Cathedral from the Meadows' is a magnificent piece of work, and among the greatest of Constable's creations." The artist himself considered it his masterpiece, the picture of all others which "conveyed the fullest impression of the compass of his work."

The original painting is owned by Mrs. Ashton, Manchester, England. The reproduction given in plate v is from a mezzotint by David Lucas, who engraved with admirable skill a number of the artist's works. Of the print here reproduced Mr. Holmes has said: "No praise can be extravagant for the large 'Salisbury from the Meadows.' The picture itself, though perhaps a trifle more rhetorical than the perfect ideal of art would be, is one of the most glorious landscapes ever painted, and the engraving does full justice to its strength and splendor."

'THE VALLEY FARM' PLATE VI

IN 1835 Constable exhibited the picture entitled 'The Valley Farm,' but before the opening of the exhibition it had been bought by Mr. Vernon, who bequeathed it to the English nation. It represents a view of a farmhouse on the edge of the river Stour, near Flatford, known as Willy Lott's house, from the name of the eccentric occupant who, it was said, was never absent from it for four whole days during the eighty-eight years of his life. It was a favorite subject with Constable, who introduced it into several of his pictures.

'The Valley Farm' seems to have been sent to the exhibition in an unfinished state, for when it was returned to the artist's studio in the autumn he spent much time upon improving it, and in October wrote: "I have been very busy with Mr. Vernon's picture. Oiling out, making out, polishing, scraping, etc., seem to have agreed with it exceedingly. The 'sleet' and 'snow' have disappeared, leaving in their places silver, ivory, and a little gold." "Could the most devout follower of the old masters," asks Mr. Holmes, "wish for any more delicate or exact expression of the qualities desirable in light pigments than that trinity of silver, ivory, and a little gold"?

'The Valley Farm' is now in the National Gallery, London. It measures four feet nine and one half inches high by a little over four feet wide.

'HAMPSTEAD HEATH' PLATE VII

FOR Constable the scenery around Hampstead had a peculiar charm. Although, as Mr. M. Sturge Henderson has said, "his mind was of the type to which boundlessness and solitude prove insupportable unless they have a foreground of homeliness, yet at Hampstead he did not shrink from size and solemnity; his sketches from the Heath primarily convey a sense of the vastness and infinitude of the natural world encircling the life of the city." Innumerable were the studies the artist made of this vicinity, and in the great stretches of sky he found ample opportunity for studying those cloud effects which play so important a part in his pictures.

The view of 'Hampstead Heath' here reproduced, one of the many paintings by Constable of this subject and a fine example of his work, is in the Cor-

poration Galleries of Art, Glasgow. On the right is Hampstead Hill, with pools of water at its base. Two donkeys are browsing in the immediate foreground, and beyond is an undulating expanse of landscape, with a view of London in the distance, the dome of St. Paul's rising on the horizon line. The lowering sky, painted with masterly touch, gives a somber tone to the whole scene.

'FLATFORD MILL ON THE RIVER STOUR' PLATE VIII

THIS picture, exhibited in 1817 under the title, 'A Scene on a Navigable River,' depicts that quiet English country dear to Constable's heart. The slowly moving river, along which a heavy barge is gliding, the mill and group of houses in the distance, the green trees edging the stream and reflected in its surface—all these were familiar objects to the painter whose boyhood was spent among just such scenes. Touches of human interest are added to the landscape by the boy seated on the horse in the foreground, waiting while a man who kneels nearby adjusts the towing-rope, by the boatman endeavoring to steer the clumsy boat, and by some small figures in the path and in the hay-field on the right. The green of the newly cut grass, the red roofs of the mill-buildings, the pale blue sky diversified with masses of white clouds, all lend a fresh and natural quality to the picture, which is soundly and carefully painted, although, as Mr. Holmes has pointed out, the composition is too scattered, a defect which is emphasized by the even finish of each part.

'Flatford Mill' was bequeathed to the English nation by three of the artist's children, and is now in the National Gallery, London. It measures three feet three and a half inches high by four feet two inches wide.

'GILLINGHAM MILL' PLATE IX

THE picture here reproduced is a more finished treatment of a painting exhibited at the Royal Academy in 1827. It is a subject well calculated to appeal to Constable's love of rural scenes. The old mill with its great wheel dripping with water, the willow-tree nearby, the bushes, weeds, and grasses bordering the stream—all are characteristic of the artist who delighted to depict "things homely and familiar," who "loved the sound of water escaping from mill-dams, had a fondness for old moss-covered planks and brick-work, and for slimy posts;" with whom, as he himself once wrote, "painting was but another word for feeling," and who used to say that it was the scenes among which he had grown up that made him a painter.

'Gillingham Mill' is now in the South Kensington Museum. It measures a little over two feet high by about one foot eight inches wide.

'THE HAY WAIN' PLATE X

CONSTABLE'S celebrated picture 'The Hay Wain' was painted in 1821, and exhibited under the title 'Landscape; Noon.' Three years later it was sold to a Frenchman, who exhibited it, together with two others of the artist's works, at the Paris Salon, where it obtained for him a gold medal

and called forth the admiration of the French artists, by whom his genius was recognized while still his art remained unappreciated in his own country.

The scene of 'The Hay Wain' is near Flatford on the river Stour, that corner of England that Constable knew so thoroughly and loved so well. Willy Lott's cottage with its red roof is seen on the left, relieved against a background of dark trees. In the foreground two horses, the red tassels of their harness adding a touch of bright color to the landscape, are drawing a hay-cart, in which two men are seated, through the shallow stream. On the right are golden green meadows bordered with green trees. White clouds drift across the sky, suggestive towards the left, where they become darker in tone, of an approaching shower.

The picture is in the National Gallery, London. It measures about four feet two inches high by a little over six feet wide.

A LIST OF THE PRINCIPAL PAINTINGS BY CONSTABLE IN PUBLIC COLLECTIONS

ENGLAND. BRANTHAM, CHURCH: Christ Blessing Little Children — COUNTY BOROUGH OF BURY, ART GALLERY: Hampstead Heath — EGHAM, ROYAL HOLLOWAY COLLEGE: View on the Stour — LIVERPOOL, WALKER ART GALLERY: A Summer Storm; A Rainy Landscape; Kenilworth Castle; A Dull Day; An English River — LONDON, GUILDHALL, CORPORATION OF LONDON ART GALLERY: Fording the River; Landscape; Near East Bergholt — LONDON, NATIONAL GALLERY: The Corn-field (Plate I); The Valley Farm (Plate VI); The Hay Wain (Plate X); The Cenotaph; Flatford Mill on the River Stour (Plate VIII); The Glebe Farm, *bis*; A Corn-field with Figures (sketch); On Barnes Common; A House at Hampstead (sketch); View at Hampstead; Hampstead Heath; Salisbury Cathedral (sketch); The Mill Stream (study); The Gleaners (sketch); View at Epsom (sketch); Stoke-by-Nayland (sketch); Dedham (sketch); A Country Lane (sketch); Dedham Vale (sketch); Sketch of a Landscape — LONDON, NATIONAL GALLERY OF BRITISH ART: House in which Constable was born; 'The Salt Box'; View on Hampstead Heath; Bridge at Gillingham; Church Porch, Bergholt; Harwich: Sea and Lighthouse — LONDON, ROYAL ACADEMY OF ARTS, DIPLOMA GALLERY: Dedham Lock, or The Leaping Horse; The Lock; Sixteen small studies in oil — LONDON, SOUTH KENSINGTON MUSEUM: Salisbury Cathedral from the Bishop's Garden (Plate IV); Dedham Mill (Plate II); Hampstead Heath, *bis*; Boat-building near Flatford Mill; Water Meadows near Salisbury; Trees at Hampstead; The Cottage in the Corn-field; Gillingham Mill (Plate IX); The Hay Wain (large study for picture in the National Gallery); Dedham Lock, or The Leaping Horse (large study for picture in Diploma Gallery); Farmhouse with Water-wheel; Stacking Hay (The Museum also owns ninety-five studies in oil and nearly three hundred in water-colors, india ink, chalk, and pencil) — NAYLAND, CHURCH: Christ blessing the Elements — OXFORD, UNIVERSITY PICTURE GALLERIES: Trees by a River Bank (small sketch) — SHEFFIELD, MAPPIN ART GALLERY: The Corn-field (small replica); Landscape; Salisbury Cathedral — FRANCE. LILLE MUSEUM: Landscape (sketch) — PARIS, LOUVRE: The Cottage (Plate III); Weymouth Bay; The Rainbow; Hampstead Heath; The Glebe Farm — IRELAND. DUBLIN, NATIONAL GALLERY: Landscape; Dedham Vale (sketch in water-colors) — SCOTLAND. GLASGOW, CORPORATION GALLERIES OF ART: Hampstead Heath (Plate VII) — UNITED STATES. BOSTON MUSEUM OF FINE ARTS: Rochester Castle — CHICAGO, ART INSTITUTE: Two Landscapes — NEW YORK, METROPOLITAN MUSEUM: A Lock on the Stour; The Valley Farm; Bridge on the Stour; Portrait of George Gerrard, A.R.A.; Portrait of Mrs. Pulham; On the River Stour — NEW YORK, LENOX LIBRARY: The Valley Farm.

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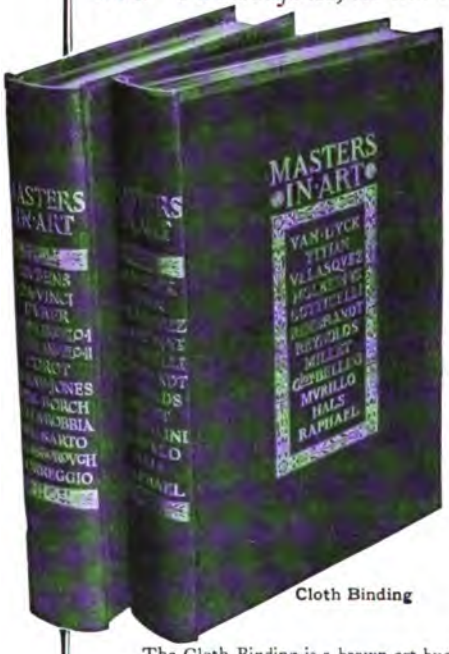

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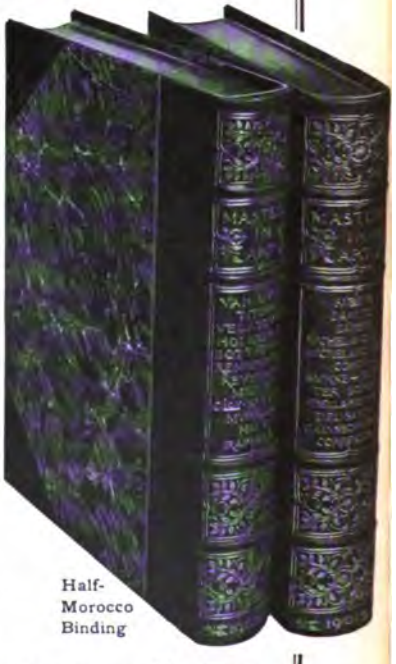
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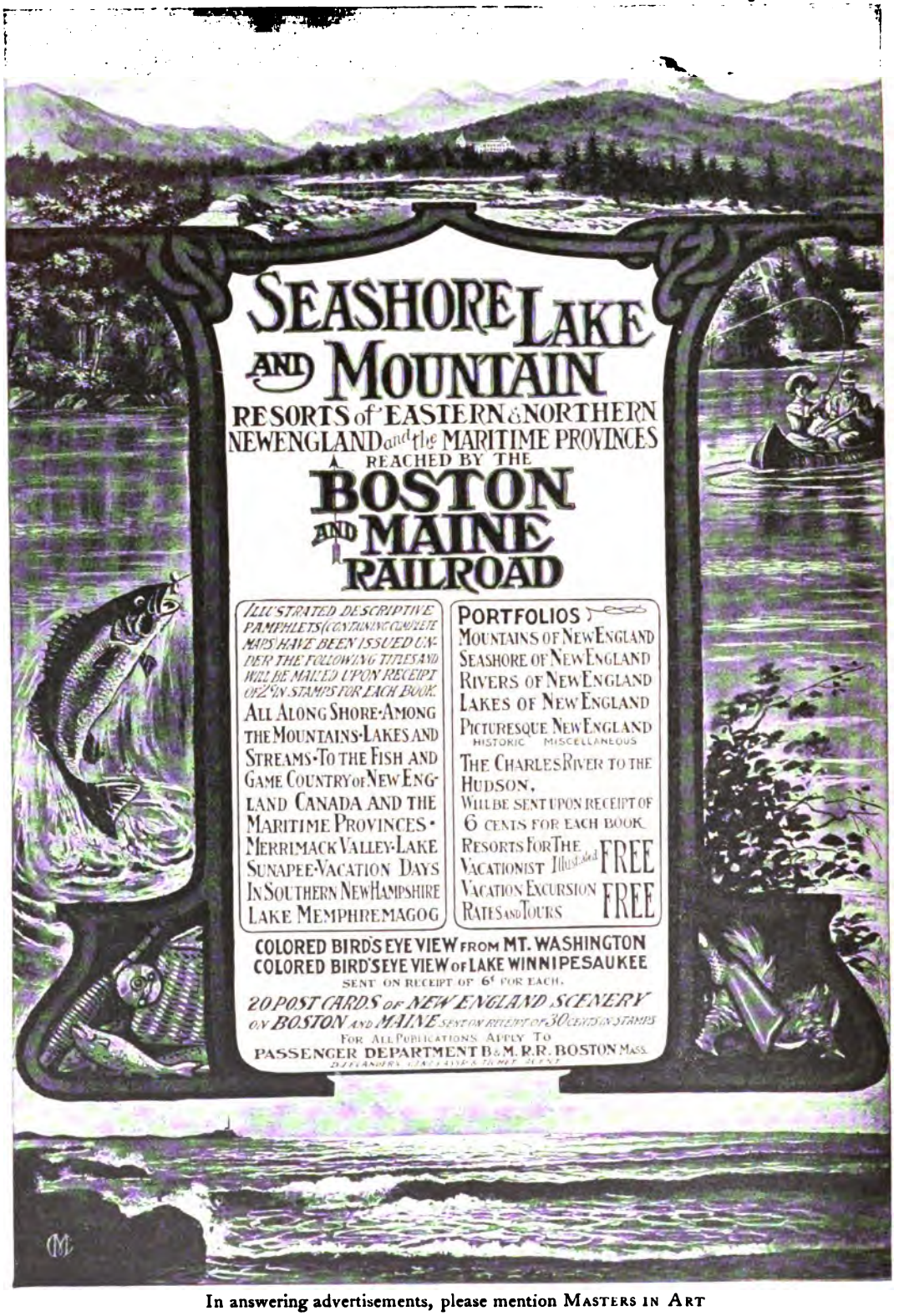
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MASTERS IN ART

Metsu

DUTCH SCHOOL

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METSU
THE INTRUDER
EARL OF NORTHBROOK'S COLLECTION, LONDON

METSU
THE VEGETABLE MARKET AT AMSTERDAM
LOUVRE, PARIS

METSU
PORTRAIT OF AN OLD WOMAN
BERLIN GALLERY

MEISU
AN OLD TOPER AND AN OLD WOMAN READING
RYKS MUSEUM, AMSTERDAM

MASTERS IN ART PLATE VIII
PHOTOGRAPHS BY BRAUN, CLEMENT & CIE

METSU
THE DUET
NATIONAL GALLERY, LONDON

METSU
THE FAMILY OF THE MERCHANT GEELVINK
BERLIN GALLERY

PHOTOGRAPH BY HANFSTAENGL

PORTRAIT OF METSU BY HIMSELF — BUCKINGHAM PALACE

This portrait shows us the painter at about thirty-five years of age. He has represented himself standing at an open arch-topped window, the frame of which is covered with a grape-vine. He holds in one hand a palette and mahlstick, and between the fingers of the other a bit of chalk with which he is about to make a sketch upon a panel standing against a box on the window-sill. The picture is a fine specimen of Metsu's art. It measures one foot three inches high by a little over a foot wide.

Gabriel Metsu

BORN 1630: DIED 1667
DUTCH SCHOOL

BEYOND a few meager facts, nothing is known of the life of Gabriel Metsu, one of the greatest of the "little masters" of Holland. His father, Jacques Metsu, was a painter of no great note, who resided for many years in Leyden, where he was three times married. Gabriel, the son of his third wife, Jacomina Garnijerns, was born in that city in 1630—fifteen years later than the date given by Houbraken, the Vasari of Dutch painters.

It is generally supposed that Metsu received his first instruction in art from his father, and that later he entered the studio of Gerard Dou, then the most popular painter of Leyden. He is said to have been on terms of friendship with Jan Steen, his elder by only a few years, and some of Metsu's scenes from the humbler walks of life bear a certain similarity to the works of that painter, although wholly devoid of the coarseness which frequently characterizes Jan Steen.

That Metsu early attained proficiency in his art is indicated by the fact that in 1648, when he was only eighteen years old, his name occurs on the list of members of the Gild of Painters of his native town.

In 1650 he removed to Amsterdam, where he probably spent the remainder of his life. There he came under the influence of Rembrandt, who was then living in that center of the art world of Holland, and whose impress is perceptible in many of Metsu's works, even when the subjects are totally dissimilar from those of the greatest of all Dutch painters.

Eight years after his removal to Amsterdam Metsu married Isabella Wolff, and in the following year he obtained the right of citizenship in the city of his adoption. He was then at the height of his powers. His scenes of peasant life, his few portraits, and, above all, his little pictures of life in the parlors or boudoirs of the wealthy class of society, pictures in which, after the manner of Ter Borch, although with many differences in conception and technique, he portrayed with admirable precision richly carved furniture, soft hangings, and the delicate texture of satin gown or velvet bodice, were all highly prized by his contemporaries. His few religious subjects are notably inferior in merit.

Houbraken tells us that in 1658 Metsu underwent a serious surgical operation. The inference drawn by many writers from this statement has been

that death followed immediately; no such assertion, however, is to be found in Houbraken's pages, and, as a matter of fact, the dates on some of Metsu's works prove that several years later he was still living. In 1667 his death is recorded as having occurred in Amsterdam, where he was buried on the twenty-fourth of October.

In his brief life of thirty-seven years Gabriel Metsu is said to have painted between one hundred and twenty and one hundred and thirty works. His well-nigh faultless composition, admirable drawing, delicate observation of character, the beauty of his coloring, and his masterly treatment of light and shade combine to place him among the foremost of seventeenth-century Dutch painters.

The Art of Metsu

THE following extract is from an issue of 'The Portfolio' (1904) treating of 'The Peel Collection and the Dutch School of Painting,' by Sir Walter Armstrong.

DUTCH painting begins with the seventeenth century. It would not be difficult to prove—indeed it is now beginning to be generally acknowledged—that the natural gift of the Dutchmen for expression in paint was one of the chief factors in the glory of that early school which extended from Haarlem almost to the gates of Paris. But the seductions of Italy, and that craving for the exotic which has so often been the ruin of art, supervened, and turned the sixteenth century into an interregnum of insincerity, during which painters were obeying a disastrous fashion, instead of listening to the counsels of their own emotions. It was not entirely bare of great art, of course, but on the whole the sixteenth century was a period of hibernation, during which the faculties which had illuminated the fifteenth were at least asleep; and it was not until William of Orange had been thirty years in his grave that the sap began to rise in earnest and the tree of art to put forth leaves and flowers.

Opinions vary as to the immediate origin of the grand epoch. To some, who have noticed that great imaginative developments have often followed periods of storm and danger, Dutch painting in the seventeenth century embodies the reaction from Dutch agony and rage in the sixteenth. To others it seems a natural result of peace and returning hope, and its form to be determined by the configuration of Holland and the organization of Dutch society. The truth probably is that to a combination of these immediate causes with the results upon character of the whole history, so much of it geographical, of Holland, must be ascribed the nature of her art during the generations when it was truly national. The events of the sixteenth century brought matters to a head. The sufferings of the United Provinces under the Spaniards developed an extreme energy of character, while the configuration of the soil and the social arrangements put neither difficulty nor temptation in the artist's way. But these forces did not actually produce great art. Conditions equally favor-

able in such respects have existed elsewhere and among peoples naturally artistic, without leading to notable achievements. The important difference between Holland after her conquest of a practical independence and, let us say, France after the fall of the Bastille, lay in the fact that the latter nation followed a model, while the former did not. . . .

Many things combined to make the French turn to Greece and Rome for an esthetic lead. They had dethroned a church, and sought for a substitute in the symbolism which had sufficed for Pericles. They had destroyed a monarchy and looked for political ideals to the great republics of the past. They had overturned society and banished its ambitions and emblems. It was almost inevitable, with changes like these and with the sudden elevation of the half-educated to the guidance of affairs, that a superficial but plausible idea like the revival of classical perfection should capture their esthetic imaginations. It was fatal to art. Men of genius contrived, of course, to show their powers in spite of exotic forms, but permanent French characteristics and ambitions found no general expression between 1700 and 1815.

With Holland it was otherwise. The Dutch character had been formed by centuries of conflict with the forces of nature. The soil of Holland only exists at all because generations of Dutchmen have been patient, sturdy, and self-reliant. The incessant war with the sea and the Rhine had, by a slow process of selection, turned the whole population into men who would not accept a foreign ideal or an exotic scheme of life. They had made their own country and meant to keep it for themselves. They had expelled the Spaniard and thrown his gewgaws after him. They had determined that their churches and their homes should be Dutch, and that habits of the South should be reversed because they were southern habits. . . .

Here and there, no doubt, the troubles of Holland are echoed in her art—a few battle-scenes, and scenes of rape and pillage, find their places in most great galleries. The picturesque accoutrements, too, of the seventeenth-century man-of-war insure his presence on a goodly number of panels, even by such peaceful creators as Ter Borch, Metsu, and De Hooch. But on the whole the preoccupation is with tranquillity, domesticity, and the daily routine of a people providing in security for the evolution of their families and the rotation of their crops.

A hundred years of struggle with a southern nation and southern ways had fired their imagination and made them ready for artistic and intellectual development on a large scale. Hatred of their enemy and his ideas had turned them aside from that field of art in which all Europe, including themselves, had once done so much. Here, then, we have conditions which invariably produce great art: on the one hand an awakened and excited intelligence seeking an outlet; on the other, an entirely new problem pressing for solution.

The foundation of all good art is sincerity. Art is the expression of emotion, or passion, to use a nobler word, in some medium appealing to the senses. Insincerity is therefore its negation. . . . True works of art are the things in which we enjoy the real emotions of those who make them. They are the unlying records by which we men of to-day can appreciate the humanity of those

from whom we descend. They are entirely vitiated by insincerity. An art founded upon the perfections of another age, an art governing itself not by the genuine preferences of those who practise it, but by the examples of men who burned with different ambitions, can never be really alive. At best it pleases only as a feat.

If we accept this idea, we must confess that a clean slate, such as the Dutch painters had before them in 1600, was the first step towards a fresh record in art. It is now difficult, if not impossible, to allot the credit for the new departure. Whether the supply created the demand or the demand the supply is, however, a petty matter of chronology. It is quite certain that if the Dutch mind had not been attuned to the new idea of setting domestic life on the pedestal hitherto occupied by history and theology, the substitution never would have taken place. . . .

By the end of the first quarter of the seventeenth century a body of well-equipped Dutch painters, with a good, but not too good, technical tradition behind them, were face to face with an ideal which was at once national and new. If we look fairly at any of the great periods of art we shall find that parallel conditions to these were always present. They can be stated still more simply by saying that an awakened artistic imagination always produces fine work when compelled to be sincere.

As for the dignity of Dutch ideals, it varied with individual masters, just as that of the Italians varied. Personally, I am unable to see why "the burning messages of prophecy, delivered by the stammering lips of infants," should be set on a higher plane than creations of exquisite beauty, born of the union of a profound sense of nature's universal rightness with an eye for the expressive power of art. Duccio and Giotto labored for the Church and spent their force on mysteries which neither they nor their patrons understood. Their work has the charm that so often belongs to immature things. . . . Their "stammering" consisted in turning large ideas into familiar symbols and clothing those with the dramatic force which so often goes with immaturity of knowledge. Forceful *naïveté* is no longer possible to us. We are compelled to treat the dogmas of our faith in an abstract and therefore non-pictorial way. That we cannot use the imagery of extreme youth any more is, however, no justification for confusing it with revelation, or for setting work in which it prevails above consummate things.

What was the Dutch ideal? Was it low, as a matter of fact? Dr. Johnson's flank attack at the Thrale auction occurs to me. "Gentlemen, we are not here to sell a parcel of old vats and barrels; we are here to sell the potentiality of growing rich beyond the dreams of avarice!" So with the Dutch painters; their subjects were not silk dresses and drunken boors, young women at spinets and old ones gutting fish, cows and pigs, horses full of labor and groups of oaks. Their subjects—or subject, for they had but one—was the beauty of human life lived under conditions which made it free. Holland at peace, Holland with its men, women, and children pursuing the careers to which they were born, was the objective basis of their art. They set themselves to record life as it was, and in so doing to criticize it in the only fair and effective way.

They wished above all things to be veracious, and to tell only what they knew. They neither preached nor moralized, but left the facts to do both. Their pictures are the best of chroniclers, for they supply that truth of background which is the greatest difficulty of the historian. By their means the look of Dutch life in the seventeenth century is better known than that of any other country.

The field embraced by their ambitions was not wide, but they explored it thoroughly. They confined themselves to the society they knew, but they made their descriptions ample. Theirs was the most various of all the older schools. . . .

The greatest painters of the fifteenth and sixteenth centuries were often stereotyped, repeating one design again and again with changes involving no thought whatever. It was never so with the Dutchmen. Perhaps the demand for newness was in the air, but I prefer to believe their variety to be the result of their ideal. When you set out to describe society you must be various. . . . Combine what we are told by Wouwermann and what we know from Ter Borch, Metsu, Jan Steen, Adriaen van Ostade, Teniers, Pieter de Hooch, Ruysdael, and Hobbema, and we get the materials for a vision of Dutch life in which we can implicitly believe. The Dutchmen painted the social history of their country for a century, and in doing so gave us a document which will lose its value only with existence.

There remains the question of the moral dignity of the Dutch character and therefore of the art in which it is embodied. Granting that truth, objective as well as subjective fidelity, is a pictorial virtue, does the kind of truth told by the Dutch painters strengthen their claim on our sympathies or does it not?

Let us look at the panorama they have left us. I do not see how any one can be widely familiar with the school without conceiving a deep respect for the life it records. Holland has always been a frank country. The large families and small flimsy houses have there made impossible silences and privacies which seem to us a part of nature's scheme. Dutch painters were not prevented by prudery, or rather, let me say, by a severe convention, from offering their clients pages appealing to the mere animal instinct. They were restrained by a just sense of art and by a fine eye for the broad permanent forces of society. Even Jan Steen, who turns up the seamy side of life oftener than others, never paints degradation with sympathy. He shows how the peasant lived—how he passed the hours left him after his cows were milked, his dikes secured, and his crops at home. He shirks nothing, but through it all he weaves the thread of generous humanity, carrying its load for one generation and passing it on lighter to the next. The school as a whole is free from any tendency to allow the non-esthetic value of any particular class of incident to give it prominence in their list of subjects. . . . The Dutch painters aimed—whether consciously or not is neither here nor there—at leaving behind them a true picture of an admirable society: which brings us back to our point that it was an admirable society.

Again, there are the great portraits. All these point to one conclusion, and their meaning is unmistakable. The Dutchman of the great century was

neither handsome nor elegant, he was neither poet nor dreamer. His imagination was robust and essentially practical. He cheerfully faced the prospect of long years of fighting and hard work, when they promised to rid his country of the southron and to add millions of broad acres to its service. He swept out the Spaniard and suppressed the Haarlemer Meer just as coolly as he now proposes to abolish the Zuyder Zee. Compared to the Italian or to the Elizabethan Englishman, he was dull, massive, narrow, and intolerant. But he took long views. His eyes were clear, and within his own horizon they saw what there was to be seen. His aspect towards those flowery sides of life which meant so much to men of southern blood was one of apparent indifference. . . .

If we turn to those pages from daily life which are the staple of the Dutch painters we find their spirit determined by the character we read in the portraits. The objective aim is to make a true presentment. The Dutchman does not execute for the sake of execution. He has selected for the sake of truth, and designed for the sake of art, before execution begins. Of any detail in a picture by one of the greater masters you may safely assert that he put it in, that he placed it, shaped it, and colored it, for the sake of art and truth; that he painted it as well as he could for the enjoyment of his own *virtuosité*. The real initial motive of every true artist is, of course, to create beauty; but putting that question aside for the present as one not raised just now, I repeat that the aim of the Dutchman was to present the highest truths he *knew*, which were those of human life as it was lived by the strenuous men and women of his time and country. . . .

All the better Dutch painters are full of thought of exactly the same kind as that which breathes from "three pen-strokes of Raphael." No one can seriously assert that the three pen-strokes in question could be pregnant with anything more than an esthetic value: the poise of a torso, the turn of a limb, the carriage of a head. In Raphael these three lines would be ultimately destined to association with matters we have all been trained to revere, while in a Dutchman their concern would be with familar things. But that makes no difference to their art. Raphael and Metsu alike are engaged in building up a structure of line, mass, and rhythmical lights and shadows, which shall end in unity, and both are employing their thoughts in the same way. That one is the servant of an ancient church and its head, and the other of a sturdy people determined to get down to the bed-rock for the foundation of a new order, is no justification for asserting a difference in kind between their arts. Nothing is more significant than the phrase so often heard: "I don't care about this or that class of art." No man has time enough to steep himself deeply in the ideas of all the schools, or to know all the masters as he knows his favorites. But the man who knows one real school, who truly appreciates the qualities upon which its greatness depends, will understand and respect all the others. If he can truly taste the art of Michelangelo, he will not jeer at Jan Steen, but will confess that, different in kind and in dignity though their themes may be, their art, their use of the language which knits generation to generation through the ages, is essentially the same.

WILHELM BODE 'ZEITSCHRIFT FÜR BILDENDE KUNST' 1869

THE variety of Metsu's subjects and his unfailingly appropriate treatment of the same are the causes not only of his being compared with the most widely different genre-painters of his time, but of his being so often erroneously spoken of as their imitator. The same masterly characteristics, however, are found in all his works; all are inspired by the truest feeling; all are permeated with a spirit of the most perfect serenity. His personages in the lower walks of life are as happy in their work as when participating in the pleasures of the table or the joys of love; his scenes in the upper circles of society portray all the charm of aristocratic elegance, without any of the chilling breath of the great world; his pictures of family life reveal with the most delicate touches an existence both exclusive and full of contentment; and in his representations of active life he portrays either the utmost good humor, or, if he suggests the tragic side of life, the tenderest feeling, and yet wholly free from sentimentality.

His manner of treating a subject, and his execution as well, are entirely in keeping with his conception. As a draftsman he is the most accomplished of the Dutch genre-painters; his composition is for the most part refined and even classic in its repose, yet it is always unstudied. Although in the painting of details he rivals Gerard Dou in finish, his brush-work is invariably light and free. His color is warm and true to life; in the harmonious combination of local tones he is on a level with Ter Borch, while in his marvelous chiaroscuro, in which he so skilfully envelops his objects, he is Ter Borch's superior.—FROM THE GERMAN

CHARLES BLANC 'HISTOIRE DES PEINTRES'

THE manners and customs of Holland, as well as her material aspect in civil life, the houses, with their furniture and the decoration and luxury of their rooms—all this is portrayed in Metsu's pictures with a charming exactitude, which is all the more pleasing because this very exactitude seems to be quite unstudied on the painter's part. After a lapse of two hundred years his work serves for the complete restitution of a Dutch bourgeois home of the seventeenth century under conditions necessitated by the climate of the country, the character of its inhabitants, and the historic environment in which the Dutch merchants of that day, lords of the commerce of the world, passed their lives. . . .

How pleasant it is to be admitted, thanks to the brush of a painter like Metsu, to the very *sanctum sanctorum* of those houses, where in reality it is so difficult for a stranger to penetrate! Generally speaking, it is through a window forming the frame of his picture that Metsu gives us the entrée into the boudoir of some fashionable woman, sometimes surprising her in velvet dressing-sacque as she is writing her love-letters, sometimes as she is putting the finishing touches to her toilet in view of a hoped-for visit, or again, as she gives expression through the tones of her harpsichord to her pent-up emotions —to thoughts which cannot be put into words. . . .

The shades of expression are so delicately portrayed in Metsu's works that often we do not grasp their full meaning at the first glance. The faces of his

Dutch ladies are so hopelessly calm — they are so placid, so phlegmatic. It is all one can do to detect in them a dawning smile or trace some fleeting thought. And yet, if we examine them closely we shall see that there is not a single one of those faces which, even when perfectly calm, does not possess a certain play of feature. The placidity of these fair young girls does not indicate indifference or ennui, but a serenity of soul and a delightful sense of repose. And therefore it is but natural that upon this underlying impassibility the least emotion should leave its mark, that the slightest transition of thought, in order to become apparent to a discerning observer, needs but an almost imperceptible movement of the mouth or variation of the expression. . . .

Metsu was not one of those Dutch painters who load their compositions with countless and meaningless details, making a picture of the social life of the day simply a pretext for a ridiculous display of furniture and bric-à-brac of every description, so that the interiors they paint resemble bazaars. On the contrary, like the man of intelligence and delicate perceptive faculties that he was, he introduced only such accessories as were needful for the understanding of the story, or only such as were of a nature to explain the conversation that is supposed to be taking place. However gifted he may be in rendering still-life, he never allows himself to be carried away, as are so many, by the mere pleasure of painting it; but then, to make up for this, what finish! What delicacy of touch! How lovingly he gives the full value to the beautiful local colors, blending the hues of a Turkish carpet or tinging with subdued lights the gold and silver vases! How he delights in the Bohemian glasses and in the tones of the transparent wines which half fill them! Glasses play an important rôle in Dutch art, for much of the life of a retired merchant of Holland of that day was passed in drinking and smoking; in Metsu's work, however, we never find those enormous glasses which Ostade's peasants always hold in their hands, but instead, glasses which are refined and delicate, long and slender, and elegant in form, glasses in which the beer of Haarlem foams and sparkles. . . .

Another and rather curious detail that is found in most of Metsu's pictures is the chimney-piece of a form customary in his day. As a rule the style is Corinthian or else a composite kind of architecture. The entablature rests upon columns of costly marble, sea-green in color, or golden yellow, or a veined red; sometimes the shaft is of black marble and the capitol of white. It is not unusual for these columns to be replaced by caryatids, sometimes representing women with fishes' tails, sometimes satyrs carved like garden termini; or, again, the cornice may be surmounted by a frieze ornamented with bas-reliefs in the antique fashion. These great chimney-pieces with their mantels must have just suited the Dutch people, who above and beyond all else led a family life, and it is not surprising that the utmost care should have been expended upon the decoration of the domestic hearth, that natural confidant of the secrets of intimate life, around which the most prolific families could still be accommodated.

These small Dutch dwellings, where the hangings smother all sound of the outside world and where the light of day is softened and subdued by curtains, seem made expressly for lovers' confidences. In Metsu's pictures love's pres-

ence is sometimes betrayed by a simple play of glances, and the artist makes his intention clear to us by the care he takes to always portray conversations between two, and two only. If there is ever a third party present it is sure to be some insignificant personage—a maid, perhaps, or a little page in livery, bearing a glass on a tray, who as he withdraws casts a glance from the corner of his eye toward the young visitor about to be left tête-à-tête with his mistress. Very often music serves as an excuse, or, if you will, a prologue to the timid declaration of a cavalier, who, as he leans on the back of the chair in which is seated his lady-love tuning her guitar, hints at the desire of his heart, or discreetly murmurs his love in a language as unwieldy as his broad collar and as stiff as his carriage. . . .

Surely nothing could be more charming than Metsu's compositions, unless it be the brush to which they owe their existence. One curious fact should be noted, that there are very few of his pictures in which a certain interesting figure—one that is well-nigh essential in the works of painters of conversation pieces—is not introduced. I refer to the pet dog, to that spaniel with beautiful silky coat spotted with black or tan, which adds to the significance of the scene by his knowing attitude. Metsu never fails to make use of one of these little creatures to emphasize his meaning and give an additional point to the picture. The behavior of the dog accentuates the actions of the personages concerned and reveals to us what they leave unsaid. . . .

It has often been stated that Metsu's works are of the same order as those of Gerard Dou, of Ter Borch, and of Van Mieris. If by this it is meant that like these painters he chose for his subjects scenes from every-day life, the statement is true, or rather it is only partly true, for it must be admitted that Metsu's choice of subject was more elevated, more intellectual, than Dou's, and that his models have an even greater air of distinction than Ter Borch's or Van Mieris'. . . .

If now they should be compared on the ground of technique no resemblance could be found. So far, indeed, from there being any similarity between the touch of Van Mieris or of Gerard Dou, and that of Metsu, they are almost diametrically opposed. All three, it is true, carry their work to a high degree of finish, but how superior is Metsu! Van Mieris is careful in his brushwork, smooth and labored; Metsu is facile, free, broad, and as bold as the dimensions of his pictures admit. Van Mieris' finish is like enamel; Metsu's touch lifts him to a level with Van Dyck; it is the grand style on a small scale. Gerard Dou's painstaking workmanship deteriorates into minuteness, but Metsu's style is exquisite without being cold; his touch is a loving one, but never lacking in force and piquancy. . . . It is even more difficult to trace any parallel between Ter Borch and Metsu in regard to their manner of painting. Ter Borch's brush-work is soft and mellow; when he reaches an outline or the edge of the light he never comes to an abrupt stop, even in the rendering of his satin stuffs, where the transition from light to shade is in reality sometimes so marked that folds look almost like breaks. Metsu, on the other hand, readily attacks his outlines; he gives each object its own definite place, handles his lights more forcibly, and models in *planes*. Ter Borch's

tendency is to make things round; Metsu paints more squarely. If, in order to define more clearly the qualities of these two almost equally great masters, I might be allowed to describe their characteristics by a statement of what those characteristics would be if carried to excess, that is, if they were exaggerated to a fault, I should say that an exaggeration of Ter Borch's manner would be buttery and heavy, while a caricature of Metsu's style would lead to a spotty touch, to that kind of patchwork which is found in some of the works of Greuze. . . .

Gabriel Metsu is one of those painters who have won great names for themselves but about whom little is known. Happy the artist whose story is written in his works alone! Metsu's priceless pictures, true memoirs of his life, tell us of the man himself only what he has wished us to know—in a word, his loftiest feelings, the flower of his thought. . . . It is hardly possible to think of him or to hear him spoken of without picturing him like the heroes of his exquisite little paintings—a cavalier, courteous and gracious, presenting himself in a lady's boudoir with a graceful bow, or addressing in low tones some fair dame whose fingers lightly touch the keys of her harpsichord.—ABRIDGED FROM THE FRENCH

JOHN C. VAN DYKE 'OLD DUTCH AND FLEMISH MASTERS'

TER BORCH led the way in the fashionable upper-class genre, and Metsu, with something of Ter Borch's elevated spirit, adopted the same subject, though he occasionally went off to paint common folk and market pieces like the rest of the Dutchmen. His liking, however, was for the handsome interior with rich furnishings and courtly people. These he painted with a delicate sensibility of what was true refinement, as opposed to the tawdry flash elegance of the painters who came after him. An aristocratic bearing, a well-bred manner about his people, are slight reminders of the art of Van Dyck, though it is not known that Metsu was ever influenced by the Fleming. It was probably his natural inclination of mind, for we feel the same refinement not only in his subjects, but in his manner of handling them.

In composition he had not Ter Borch's simplicity. He could not see truths so plainly, nor tell them so easily; and he was not so successful in making a picture out of a chair, a table, and a figure as Ter Borch. He was more elaborate in every way, without wearying one by catching at many details. His costume was more fanciful, his still-life more frequent, his furnishings—rugs, curtains, windows, pictures on the wall—were more ornate. But there was moderation in all this, and the picture was never loaded with more material than it could gracefully carry. In its arrangement he was fond of symmetry, and was, at times, a little formal in his repetitions of objects. . . .

In drawing, Metsu was thoroughly trained, and knew how to give the use and meaning of such a thing as a hand as positively as any of his contemporaries. He was particularly strong in his characterization by movements, actions, gestures—something he may have gotten from Rembrandt, though he applied it in his own way to his own people. The inclinations of the heads in the picture 'An Officer and a Young Lady' [see plate 1] are expressive to the

last degree. The attitude of the officer, the bend forward of the figure, the pose of the legs, the hand holding the hat, all have direct meanings. And then look at the shy interest of the boy! How characteristic the turn of the head, the movement of the figure! In light Metsu followed Rembrandt's method at a distance, illuminating by spots here and there, but not sacrificing the intermediate notes of color as did Rembrandt. He was a stickler for values (though he never heard the word), and could give the exact light or dark of a tone with as much accuracy as Ter Borch. The *enveloppe*—the atmospheric setting of a picture—he studied out with rare knowledge, and he was seldom, if ever, faulty in giving the truth of aërial perspective. His color was made up of broken tones delicately blended, with the same silvery quality to be seen in Ter Borch's work, though he was not so harmonious or deep in quality as the man he followed. . . .

Metsu hardly belongs among the leaders of Dutch painters, and yet it would be unjust to say that he was a second-rate man. He was too good a painter to be classed among the miscellaneous followers of a popular movement. He was not, however, marked by any distinguishing excellence that would place him on a plane with men like Ter Borch. He was in Holland much like Lorenzo Lotto in Venice—not a painter of the highest rank, but one of charm, and one whose works are entitled to much consideration and respect for their sensitive individuality.

SIR JOSEPH A. CROWE 'ENCYCLOPÆDIA BRITANNICA'

WHAT Metsu undertook and carried out from the first with surprising success was the low life of the market and tavern, contrasted with wonderful versatility by incidents of high life and the drawing-room. In each of these spheres he combined humor with expression, a keen appreciation of nature with feeling, and breadth with delicacy of touch, unsurpassed by any of his contemporaries. In no single instance do the lessons of Rembrandt appear to have been lost upon him. . . . A group in a drawing-room, a series of groups in the market-place, a single figure in the gloom of a tavern or parlor, was treated with the utmost felicity by fit concentration and gradation of light; a warm flush of tone pervaded every part, and, with that, the study of texture in stuffs was carried as far as it had been by Ter Borch or Dou, if not with the finish and *brio* of De Hooch.

Metsu's pictures are all in such admirable keeping, and so warm and harmonious in his middle, or so cool and harmonious in his closing, time, that they always make a pleasing impression. They are more subtle in modulation than Dou's, more spirited and forcible in touch than Ter Borch's, and if Ter Borch may of right claim to have first painted the true satin robe, he never painted it more softly or with more judgment as to color than Metsu.

FREDERICK WEDMORE 'THE MASTERS OF GENRE-PAINTING'

AT first sight, or at a slight acquaintance, Metsu's work is not easily separated from Ter Borch's, and in genre-painting, and especially in the painting of home scenes, the difference between the two masters is never, even

at the last, a very wide one. But the observer does not take long to see that the touch and execution of the one are not often those of the other—that Metsu reached habitually a facility and freedom which were Ter Borch's only now and again. And the observer whose vision is not confined to variations or likenesses of handling and technical treatment perceives that Metsu's world, if sometimes less exalted, was at least a larger world than that of his early rival. In profound and equal comprehension of that larger world, Metsu himself came to be distanced by Jan Steen, the most brilliant humorist, the most biting satirist, the shrewdest and yet most genial chronicler of the unveiled moments of men. But while the dramatic sympathies of Ter Borch were true, those of Metsu were already more than true—they were wide. It is plain indeed that Metsu's imagination had no grasp of the sacred themes with which he was pleased now and then to occupy himself. But he was not at fault when, like Ter Borch, he painted the good society of Holland, nor was he at fault when he went into the market-place and caught such humors of the crowd as the lower painters reveled in. Meeting Ter Borch on the common ground of home scenes of gentle life, Metsu but rarely followed him in the practice of portraiture; but he passed beyond Ter Borch by the wider range which he gave to his comedy of the interior; he ventured, here and there, on suggestions which the more courtly and exalted artist discreetly suppressed. And in the heartiness with which, at need, he depicted the pleasures of rustic and boor Metsu allied himself with artists with whom the mass of his work would never prompt us to associate him.

Moreover, there was connected with his freedom and facility of touch, the possession by Metsu, in larger measure than any of his brethren, of a skill invaluable to the genre-painter. He had at his command the full control of a source of expression which he was among the very first to comprehend. He was the master of the gesture of the hand. He had studied a thousand of its actions, and he distinguished each one of them from all the others. But of course there cannot be claimed for Metsu, even in this matter of fine and delicate control of the hand's movements, a virtue which his comrades did not share. Without some measure of it much of the charm of Dutch genre-painting would be gone. To possess it, in some measure, is a note of the school. Ter Borch and Jan Steen had it richly, but it was preëminently Metsu's. There is hardly a picture of his in which the possession of it is not indicated in a touch decisive and certain, and in which it does not give strength and delicate reality to the idea of the absorbed occupation. Here perhaps the fingers are tuning a violin, as in 'The Duet' of the National Gallery—the very eyes almost closed, the better to listen to the daintiest differences of sound; the senses shrunk and concentrated, as it were, upon those two only, of exquisite hearing and exquisite touch, the head and hand of the musician, marvels of accurate and sensitive gesture. Or there, as in 'The Music Lesson,' the fingers are falling, light and soft, in due succession, upon the keys of the spinet; or they are holding the drinking-glass by the bottom with small firm localized pressure, as in the picture at the Louvre.

The variety of Metsu is seen in Paris; his perfection, even better in London.

In Paris, at the Louvre, there is his greatest outdoor scene of humble life, 'The Vegetable Market at Amsterdam'; there is there the sacred piece in which he has failed—the piece that one wonders he ever painted—and there is there, too, one of his happiest and most expressive interiors,—the picture of the lady and the officer. . . . 'The Vegetable Market' is in subject an exception in Gabriel Metsu's work. With its free artistic rendering of tent and tree instead of curtain and wall, with its vivid touches of the bargain-making nature, with its laughter of boorish lovers at their roughish horse-play, it has no claim to be typical. It is on the very end and edge of the domain of Metsu. We see him more nobly and more truly in London, in either of the exquisite examples of his work in the National Gallery, and in the one masterpiece of his, so wholly admirable and wholly faultless, which is in the possession of the Crown [see plate III]. To know these three, and to know them intimately, is to have drawn from Metsu the pleasure he is capable of giving: so full are they, in their due degree, of his most delicate conception, and of his most expressive design, and of the richest and the most harmonious of his hues.

SIR WALTER ARMSTRONG 'THE PORTFOLIO' 1904

GABRIEL METSU, the most consummate of all the Dutchmen, the man in whom the greatest number of subtle beauties met and mingled in the most delicate proportions, is one of those rare artists in whom a sense of form is an imperious instinct. His pictures vary ingeniously in general aspect, for he never became stereotyped. His execution progressed steadily from the beginning to the end, from the somewhat metallic tightness of his early years to the unrivaled combination of breadth with subtlety, of manipulative with creative elements, which marks his final style. But his manifest delight in execution did not make him forget design. From first to last his pictures are organic things. One line implies another; one mass answers to another. There is a pervading rhythm to be enjoyed in their depth as well as their superficies.

Sir Frederic Burton says of him: "His compositions are faultless in arrangement and in balance of parts. In respect of chiaroscuro, if that term be applied, as it often is with us, not merely to the arrangement of light, shadow and reflex, but to that of lights and darks generally in their mutual relations and values as local colors, Metsu was a master of the first order." . . .

He was excelled in this or that direction by others. He could not paint light with De Hooch or Vermeer, or movement with Jan Steen; his sense of life was less vivid than Vermeer's, of refinement less complete than Ter Borch's. But putting all these qualities together and supplementing them with the further test which lies in unity, he was equal to the best; while in the fine and rare quality of an expressive but strictly controlled handling he was the master of them all. . . .

Art, they say, is nature seen through a temperament. Well, with Vermeer and De Hooch the temperament seems absolutely transparent. The nature seen through it is as vivid and brilliant as the real thing; the temperament works only to arrange and marshal, not to modify or depress. With Metsu it is not so. He does not venture to look the sun quite in the face. As he re-

creates nature for our pleasure, he watches her through a smoked glass, through a temperament which prepares for unity by control. But if he never rises to the height touched now and then by the two great masters of Delft, he seldom sinks below his own level, so that of all the artists of Holland—never failing, of course, to exclude Rembrandt—he is the most consistently himself.

The Works of Metsu

DESCRIPTIONS OF THE PLATES

'AN OFFICER AND A YOUNG LADY' PLATE I

THIS celebrated picture in the Louvre is full of Metsu's most delicate qualities. It is, indeed, one of his best renderings of those little "conversation pictures" in which he excelled. In Smith's 'Catalogue Raisonné' it is called 'The Morning Visit;' Charles Blanc suggests 'The Gallant Officer' as a more suitable title than the one under which it is listed in the official catalogue of the Louvre—'Un militaire recevant une jeune dame.' "So far from being the host," writes Blanc, "the officer seems to me to be the visitor. Upon entering the room he has placed his cane and fur gloves on a chair covered with blue velvet, but still holds his plumed hat in one hand, having just bowed low to his hostess, who, about to drink a glass of liqueur, apparently invites him to do the same. A spaniel, ears pricked up and nose thrust forward, sniffs at the officer, on whom the little page (in blue dress), bearing a lemon on a silver tray, also casts a scrutinizing glance. The officer, with his great top-boots and costume of the time of Louis XIII., wears over his cuirass a shoulder-belt richly embossed with gold. His attire, his distinguished bearing, his courteous and deferential attitude, all proclaim him to be a gentleman. As to its technical qualities, this painting may be said to be the last word in art. The workmanship is as delicate as the conception; the colors are varied and brilliant. The lady is dressed in black velvet and white satin, the officer's embroidered trappings and the rich Eastern table-cover present a striking scheme of color, but all is harmonized by a glazing, beautiful and transparent. A golden tone envelops and warms the whole picture—truly one of the gems of the Dutch school of the seventeenth century."

"The composition," writes Mr. Timothy Cole, "is quite faultless in the arrangement and balance of its parts. To consider well the disposition of the several objects in their relation to one another is an instructive study. There is nothing superfluous or wanting, and everything is adjusted with the nicest taste and judgment. Notice, for instance, how the glove upon the floor and the walking-stick above it offset the dog upon the opposite side. In the lighting of the figure of the woman, how the strong juxtaposition of the white kerchief about the head and shoulders with the black velvet bodice of the dress makes the background swim! Unfortunately the picture has been dimmed a little by

time, though the beauty and refinement of its coloring and the delicacy of its workmanship are still a delight."

The panel measures two feet two inches high by one foot and a half wide.

'THE LETTER-WRITER' PLATE II

THERE is but one opinion in regard to this picture, which all unite in praising as one of Metsu's most beautiful works. Sir Walter Armstrong says of it: "'The Letter-writer' shows all Metsu's artistry at its best. The design is perfect. It begins by founding itself on the probabilities, so that untutored eyes may easily suppose veracity to be its only aim. There is a touch more of eloquence in the pose than the act of writing leads to, otherwise the rare art of concealing the most elaborate art cannot show a more consummate achievement."

The young man seated at a table covered with a rich Turkish cloth is dressed in black. A silver inkstand and wafer-stamp are on the table; a picture of cattle in a carved frame hangs against the light wall; the flooring is of black and white marble. The room is brightly lighted by the open casement window. It has been said, but with what degree of truth cannot be asserted, that Metsu has here given us a portrait of Paul Potter, and that the cattle picture on the wall was introduced out of compliment to the great painter of such subjects.

This little picture was formerly in the Hope Collection at Deepdene, England, but is now the property of Mr. Alfred Beit, London. It measures one foot nine and a half inches high by one foot four and a half inches wide.

'THE VIOLONCELLO PLAYER' PLATE III

"IN this picture," writes Frederick Wedmore, "Metsu takes us to a shadowed room into which there descend the few steps of a richly banistered staircase leading straight from a corridor, which, by means of arches at the side, communicates with the room itself and serves as a gallery for it. The architectural lines here, as often in the better Dutch dwellings, are with their dignity just sufficiently intricate to engage the eye curiously with a sense of undiscovered space and some agreeable outlet guessed at beyond, the effect still being simple and the space not too large for coziness and quietude. Near the foot of the stairs, at that end of the room, and in a little uncertain shadow cast by gallery or steps, sits, in front of the now silent spinet, a gentleman playing on the violoncello. Behind and above him, in the gallery, or corridor, there leans another man of gentle birth and breeding, entranced with the music; and on the staircase—her thought of the music, too, arresting her, stopping her action half-way down on the descent—stands a lady with music-score in her hand. A spaniel—the favorite and petted companion—is at the foot of the stair. That is the composition; but how convey the sense of its restful unity of sentiment, its charm for mind and eye? For color, there is the red-stockinged musician by the side of the brown-red instrument he plays upon; and golden browns of many shades predominate, cooled a little with occasional passages

of gray, and harmonized by the creamy red of the lady's bodice and the yellow-white—almost a candle-light white—of her satin skirt, so beautiful in fold and sheen and glow."

The picture is in Buckingham Palace, London. It is on canvas and measures two feet one inch high by a little over a foot and a half wide.

'AN OLD WOMAN SELLING FISH' PLATE IV

THIS picture, probably a work of Metsu's middle period, represents a subject which he painted many times, though always with marked variations. In front of the open doorway of a humble dwelling is seated an old woman selling fish. The artist has portrayed her at the moment when she is about to receive in her outstretched hand a piece of money from a young girl who has purchased a herring.

The composition of this little picture is beyond praise; it is simple, well planned, and of convincing unity. There is no loading of unnecessary details; the few accessories introduced—the improvised table of a board supported by a barrel on which rests the shallow pail of fish, the onions lying on a white cloth, and the vegetables with their long green leaves on the left—all contribute towards the completion of this picture of humble life.

The painting measures about a foot and a half high by one foot three inches wide and is now in the Wallace Collection, Hertford House, London.

'THE INTRUDER' PLATE V

IN the catalogue of the collection of pictures belonging to the Earl of Northbrook, Mr. W. H. James Weale describes this picture as follows: "The interior of a bed-chamber hung with gilt leather in which two ladies dressing are surprised by a young gentleman whom their maid is trying to hold back. One of the ladies, wearing a green velvet jacket embroidered with ermine, is sitting by the side of a table to the left with a comb in her hand, laughing. The other (in a white satin skirt and red bodice) stands by the side of the bed from which she has apparently just risen, and looks offended. On a chair to the right hangs an embroidered scarlet cloak trimmed with ermine. On the left is a brown spaniel, and on the right, on the ground, a jug and a candlestick."

"This picture," writes Smith in his 'Catalogue Raisonné,' "may with propriety be styled a *chef-d'œuvre* of the master. The beauty of the composition, the elegance of the drawing, the delightful effect which pervades it, together with the color and the accomplished execution, fully entitle it to this appellation." Dr. Waagen is equally high in its praise. "The animation of the scene," he writes, "the sustained execution, the delicacy of aërial perspective, and the warm and transparent coloring show it to be one of Metsu's masterpieces of his best middle period."

The picture, which is signed on the woodwork of the bedstead, is painted on an oak panel. It measures two feet two inches high by nearly two feet wide.

'THE VEGETABLE MARKET AT AMSTERDAM' PLATE VI

'THE Vegetable Market at Amsterdam,' "Metsu's greatest outdoor scene of humble life," Mr. Frederick Wedmore calls it, represents a scene on the borders of one of the canals of that city. Beneath the shade of a spreading tree is a group of peasants engaged in buying and selling their goods. At the left, a portly woman sitting on the handle of a wheelbarrow of vegetables indignantly refutes the angry accusations of another woman, who, with arms akimbo, is "giving her a piece of her mind." In the center a young man in red addresses some words of gallantry to a girl dressed in yellow, with a white kerchief and apron, who half turns to listen to his words as she walks along with her copper pail slung over her arm. An additional touch of animation is given to the scene by the dog barking at the bright plumaged cock perched on a wicker cage. Farther back other men and women are seen absorbed in buying and selling, and, as a background to this picture of one of Holland's characteristic scenes, is the quiet canal on which a clumsy sailboat slowly makes its way. On the opposite bank is a row of red brick houses.

Notwithstanding the great reputation of this picture, formerly regarded as the artist's masterpiece, and so spoken of in bygone handbooks, it cannot be justly ranked as one of his finest achievements; many of his less ambitious works exceed it in delicacy of technique and restrained and expressive handling. It is one of Metsu's largest compositions. The canvas measures a little more than three feet high by two feet eight and a half inches wide. It is now in the Louvre, Paris.

'PORTRAIT OF AN OLD WOMAN' PLATE VII

THIS picture is one of the few life-sized portraits which Metsu painted, and is said to be a likeness of his mother. Formerly in the Suermondt Collection at Aix-la-Chapelle, it is now in the Berlin Gallery. Woltmann speaks in high praise of the simplicity of its treatment, of its strong coloring, and calls attention to the fact that there is nothing in the large rendering to suggest that the artist was accustomed to working on a small scale. Waagen says that in every respect, conception, form, and color, "it is as masterly as if portraits of this kind had been the artist's habitual sphere."

The background is dark, the dress of the woman black, her kerchief is white, and beneath her black hood, enframing her strongly marked and finely modeled face, is a close-fitting muslin cap.

'AN OLD TOPER' AND 'AN OLD WOMAN READING' PLATE VIII

THESE two pictures in the Ryks Museum, Amsterdam, are very characteristic examples of Metsu's art. The 'Old Toper' (a panel measuring nine inches high by eight inches wide) is painted with great care and admirable characterization. "The personage represented," writes Bürger, "has long gray hair and a short gray beard. His face wears a blissful expression as, leaning his arm on a cask of beer, he holds his pipe in one hand and in the other a

pewter mug which he rests upon his knee. . . . He is dressed in a warm gray coat and a fine red cap trimmed with brown fur. His every want is supplied; he is perfectly content. Above the barrel, hanging on nails against the wall, are a stone jug and a slate. The rest of the background is of a neutral color—a delicate harmony of pearl-gray."

The other picture reproduced in plate VIII, 'An Old Woman Reading,' was acquired by the Ryks Museum, Amsterdam, in 1880. Dr. Bredius considers it one of Metsu's most remarkable works—"the masterpiece among his pictures of a single figure." "With what consummate art," he says, "the head and hands of this old woman, probably the painter's mother, are modeled! what truth of expression in the venerable face! It is certainly one of Metsu's last works; one of those in which Rembrandt's influence is most apparent."

The panel measures about eleven inches high by eight and a half inches wide.

'THE DUET' PLATE IX

IN a simply furnished room a lady dressed in a scarlet waist and dull red silk skirt is seated at a table covered with a Turkish cloth, on which a bass viol is lying. She holds a sheet of music in her hand, apparently in readiness to accompany with her voice the gentleman who stands behind the table tuning his violin. At the left is a window hung with green curtains, and at the lady's side is a pet spaniel—an accessory rarely lacking in Metsu's works. The predominating hue of this picture, formerly in Sir Robert Peel's collection, but now in the National Gallery, London, is red—red in varying shades—a color for which Metsu, like many of the Dutchmen, had an especial fondness, and which, in its more vivid tones, he liked to surround with the brownish red of furniture or the dark reds of thick fabrics.

"Metsu's handling," writes Sir Walter Armstrong, "is to be seen at its best in the red Peel picture. Here we find surfaces modeled, textures and solidities indicated, in a broad, decisive, and yet subtle touch which can be compared to nothing more apt than the march of the sculptor's thumb over the clay."

'The Duet' measures one foot five inches high by one foot three inches wide.

'THE FAMILY OF THE MERCHANT GEELVINK' PLATE X

IN the picture here reproduced we have an admirable example of Metsu's skill in portraiture. The handling is delicate, the scale of color fine, and in the painting of the heads there is great refinement and individuality. The apartment into which we are introduced is stately, its rich appointments indicating that its proprietor is a man of means. Such, indeed, is the appearance of the merchant Geelvink, as, seated on the left dressed in a suit of black, we see him surrounded by his family. On the right is his wife, attired in a peach-colored gown, holding on the table before her one of the youngest of the children, whom she is amusing with a rattle. Behind this group stands the nurse, with the baby in her arms; and in front, seated on the floor, is the oldest girl, playing with a spaniel. At the left of the picture another child, a

boy, has just entered through an open door. He is dressed in the costume of the period, and holds in one hand his broad-brimmed hat decked with feathers, while on the forefinger of the other hand is perched a gaily plumed parrot. Near him on the floor are playing a cat and a dog.

The painting is on canvas and measures nearly two and a half feet high by a little more than that in width. It formerly belonged to a member of the Tschiffeli family in Berne, Switzerland, who was engaged in business in Holland and married the eldest of the merchant Geelvink's daughters—the one who in the picture is represented playing with a spaniel. Removing later to Berne, the Tschiffelis took with them this picture, which had passed into the eldest daughter's possession. In 1832 it was acquired by the Berlin Gallery, where it now hangs.

A LIST OF THE PRINCIPAL PAINTINGS BY METSU WITH THEIR PRESENT LOCATIONS

AUSTRIA-HUNGARY. BUDAPEST GALLERY: A Man and a Lady — PRAGUE, RUDOLPHINUM: A Woman selling Fish — VIENNA, IMPERIAL GALLERY: The Lace-maker — VIENNA, CZERNIN GALLERY: A Smoker — BELGIUM. ANTWERP, KUMS MUSEUM: Metsu and his Wife — BRUSSELS, MUSEUM: The Luncheon Party — BRUSSELS, ARENBERG PALACE: The Love-letter — ENGLAND. LONDON, NATIONAL GALLERY: The Duet (Plate IX); The Music Lesson; The Drowsy Landlady — LONDON, BRIDGEWATER HOUSE, COLLECTION OF THE EARL OF ELLESMERE: The Fish-wife; A Lady caressing her Lap-dog; The Stirrup-cup — LONDON, BUCKINGHAM PALACE: The Violoncello Player (Plate III); Portrait of Metsu (see page 232); A Lady with a Wine-glass — LONDON, COLLECTION OF MR. ALFRED BEIT: The Letter-writer (Plate II); Reading the Letter — LONDON, EARL OF NORTHBROOK'S COLLECTION: The Intruder (Plate V); Portrait of Metsu; A Child Asleep — LONDON, WALLACE COLLECTION: The Sleeping Sportsman; An Old Woman selling Fish (Plate IV); The Letter-writer Surprised; An Old Woman Asleep; A Woman at her Toilet — FRANCE. MONTPELLIER, MUSEUM: The Writer; Woman selling Fish — PARIS, LOUVRE: The Vegetable Market at Amsterdam (Plate VI); An Officer and a Young Lady (Plate I); The Music Lesson; The Chemist; A Dutch Woman; A Dutch Cook; Portrait of Admiral van Tromp; The Woman taken in Adultery — GERMANY. BERLIN GALLERY: Portrait of an Old Woman (Plate VII); The Family of the Merchant Geelvink (Plate X); The Cook — BRUNSWICK GALLERY: A Dutch Woman — CASSEL GALLERY: The Poultry Seller; A Young Woman giving Alms; A Young Woman playing a Lute — DRESDEN, ROYAL GALLERY: A Man and his Wife at Breakfast; A Poultry Seller; An Old Woman buying Poultry; The Game Seller and the Cook; A Man Smoking; The Lace-maker — MUNICH GALLERY: A Cook with a Fowl; Twelfth-night — HOLLAND, AMSTERDAM, RYKS MUSEUM: The Breakfast; An Old Toper (see Plate VIII); An Old Woman Reading (see Plate VIII); The Sportsman's Gift — AMSTERDAM, SIX COLLECTION: Woman selling Herrings — THE HAGUE, GALLERY: The Hunter; The Amateur Musicians; Justice protecting the Widow and Orphan — THE HAGUE, STEENGRACHT COLLECTION: The Sick Child — THE HAGUE, COLLECTION OF M. VICTOR DE STUERS: A Toper — ROTTERDAM, MUSEUM: A Priest in his Study — ITALY. FLORENCE, UFFIZI GALLERY: A Lady and a Sportsman — RUSSIA. ST. PETERSBURG, HERMITAGE GALLERY: The Sick Woman; The Concert; The Breakfast of Oysters; The Prodigal Son; The Repast — SPAIN. MADRID, THE PRADO: A Fowl — SWEDEN. STOCKHOLM, NATIONAL MUSEUM: Scene in a Blacksmith's Shop; The Card-party — UNITED STATES. BOSTON, MUSEUM OF FINE ARTS: The Usurer — NEW YORK, METROPOLITAN MUSEUM: The Music Lesson.

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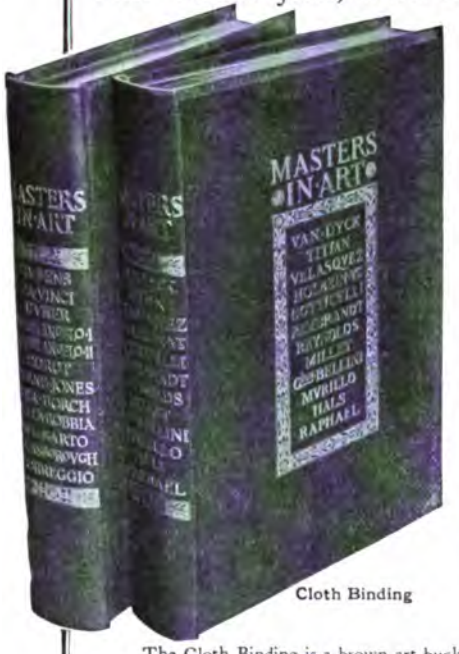

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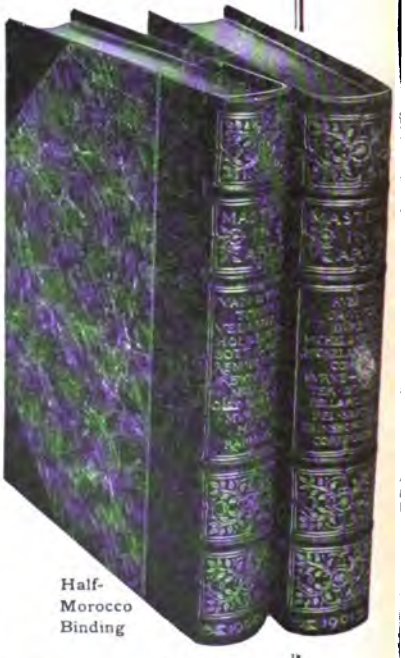

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Ingres

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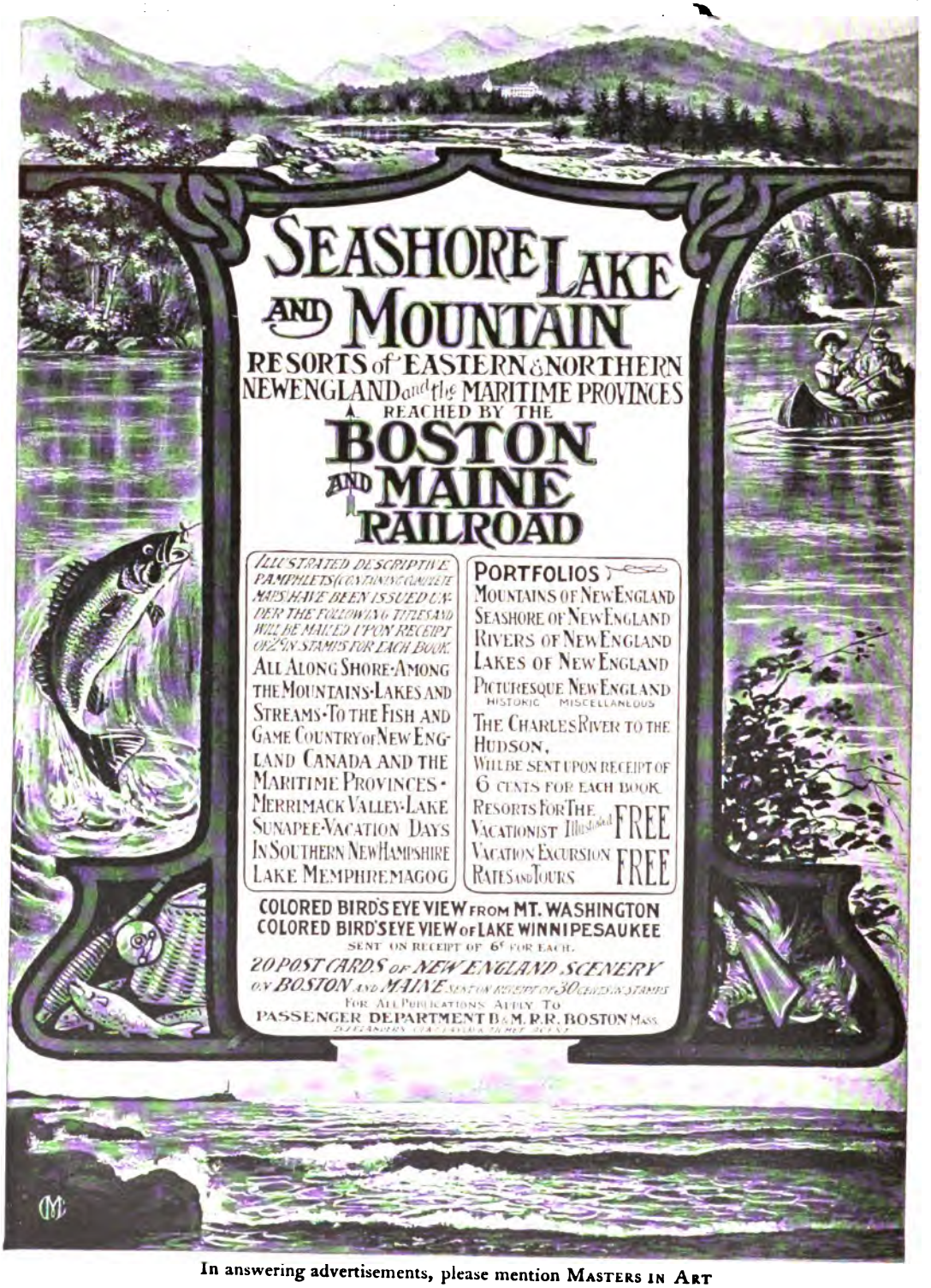
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MASTERS IN ART

Ingres

FRENCH SCHOOL

INGRES
OEDIPUS AND THE SPHIN
LOUVRE, PARIS

INGRES
PORTRAIT OF MADAME DE SENONNES
MUSEUM, NANTES

INGRES
MONSIEUR LEBLANC [DRAWING]
BONNAT COLLECTION, BAYONNE

INGRES
MADAME DESTOUCHE [DRAWING]
LOUVRE, PARIS

MASTERS IN ART PLATE V
PHOTOGRAPH BY A. GIRAUDON
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INGRES
THE STAMATY FAMILY [DRAWING]
BONNAT COLLECTION, BAYO

INGRES
LA SOURCE
LOUVRE, P

INGRES
PORTRAIT OF MONSIEUR BERTIN
LOUVRE, PARIS

MASTERS IN ART PLATE VIII

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

INGRES

THE VOW OF LOUIS XIII

CATHEDRAL, MONTAUBAN

INGRES
PORTRAIT OF MADAME DEVAUÇAY
CONDÉ MUSEUM, CHANTILLY

INGRES
THE APOTHEOSIS OF HOMER
LOUVRE, PARIS

PORTRAIT OF INGRES BY HIMSELF UFFIZI GALLERY, FLORENCE

This portrait was painted when Ingres was seventy-five. He has been described at that time as strong and vigorous, short of stature, thick-set, and ill-proportioned. His complexion was sallow, his cheek-bones prominent, his eyes dark and keen, his eyebrows slight and contracted in a frown, his nose seemingly short because of the great length of his upper lip. His hair was short and stiff, and worn parted like a woman's. His appearance, it was said, suggested a retired man of business, or a curate in citizen's clothes, rather than an artist with whom the love of beauty amounted to a passion.

Jean-Auguste-Dominique Ingres

BORN 1780: DIED 1867
FRENCH SCHOOL

JEAN-AUGUSTE-DOMINIQUE INGRES (pronounced Ang'gr) was born at Montauban in the south of France, on August 29, 1780. His father, Jean-Marie-Joseph Ingres, was by profession a house-decorator, with talents so versatile that he was also to some extent painter, sculptor, architect, and musician as well. It was he who gave the first instruction in drawing and in music to his son, who, from the outset, showed so much ability in both that it was a question which should be adopted as his life-work.

Apparently the boy received but little schooling, but before he was twelve years old had acquired such proficiency as a violinist that he was accepted as a member of the orchestra of the theater of Toulouse, where on one memorable occasion he played a concerto by Viotti so skilfully that it called forth hearty applause. Deeming music to be more remunerative than painting, his parents wished him to devote himself to it professionally. This did not, however, prevent their sending him to the painter Vigan, in Toulouse, for instruction in drawing, and under his guidance Ingres followed the course prescribed by the Academy of that city, in which Vigan was a professor. Later he entered the studio of Roques, a painter who had been associated in Rome with Vien and David, but who, while adhering to their doctrines, had devoted much time to copying the works of the great Italians of the Renaissance. The sight of these copies—above all, of one of Raphael's 'Madonna of the Chair'—revealed to Ingres his true vocation, and thenceforth no doubt existed in his mind that he would devote his life to art.

Whatever disappointment his parents may have felt to have the matter so decided, no opposition was made to his determination, and after a brief period of study under a landscape-painter—Briant, or, as M. Momméja says, Bertrand, by name—he started for Paris. There he soon obtained admission to the studio of Jacques-Louis David, then the acknowledged leader of the school of painting in France.

This was in 1796, and for the next four years Ingres worked diligently and with such effect that before long he was recognized as one of David's most promising pupils. A proof of his master's appreciation of his ability is the fact that when called upon to paint a portrait of Madame Récamier (see MASTERS

IN ART, Part 74, Vol. 7) David selected his young pupil Ingres to assist him in the work. But harmony between master and pupil was of short duration, and although to the end of his life Ingres spoke with admiration of "the great David and his great school," asserting that his teaching was established "on the severest and the truest principles," friction arose between them, so that in the competition for the grand prize of Rome in 1800, Ingres, unjustly it was said, was awarded but the second prize. In the following year David's jealousy was aroused by the praise bestowed by the English sculptor Flaxman upon the composition by Ingres of 'Achilles and the Ambassadors of Agamemnon,' which won for its author the grand prize of Rome.

Although the young painter was now entitled to a sojourn of five years in Italy, such was the reduced state of the French national finances that his departure for Rome was indefinitely postponed. In the meantime he was accorded a studio in the deserted convent of the Capuchins in Paris, where with several other artists he pursued his studies. Poor and without commissions, save a few chance orders, or a stray job for some bookseller, Ingres worked assiduously at drawings and studies in color, producing also a number of works which have since become famous—a portrait of his father, one of himself at twenty-four (now at Chantilly), portraits of Monsieur and Madame Rivière (in the Louvre), 'La belle Zélie' (Rouen Museum), two portraits of Napoleon Bonaparte, and others, in which, as Delaborde has said, "he showed, as boldly and forcibly as at the end of his career, all the strong, realistic qualities which form the basis of his art."

At length, in 1806, he was enabled to go to Italy, where he remained for eighteen years, during the first five of which he was a pensioner of the French Academy in Rome, then established in the Villa Medici. He now found himself able to study at the fountainhead both ancient and Renaissance art, and was transported by the beauty of the works of the sixteenth-century Italian painters—especially by those of Raphael, whom he always regarded as the greatest of all masters.

Ingres' work gained steadily in strength and vigor, and his individuality developed rapidly. Departing from the cold formalism of David, he turned to nature for his inspiration and gave a greater semblance of life to his figures than was in strict accordance with the code of the classicists. 'Œdipus and the Sphinx,' the first work sent by him from Rome to Paris, gave evidence that the young pensioner of the French Academy was already in possession of his powers, and that however severely he might be criticized for the singularity of his works, he was undoubtedly some one to be counted with.

Soon after painting his 'Œdipus' he began the 'Venus Anadyomene' which was finished many years later. These works were followed by some of his finest portraits, and, in 1811, he completed 'Jupiter and Thetis,' a large canvas now in the Museum of Aix. 'Romulus and Acron' and 'Virgil reading the Æneid' followed; then came 'The Betrothal of Raphael,' 'Don Pedro kissing the Sword of Henry IV.', 'The Sistine Chapel,' and 'The Large Odalisque.' 'The Death of Leonardo da Vinci' and 'Henry IV. and the Spanish Ambassador' were painted in 1817; 'Roger liberating Angelica' and 'Francesca da

Rimini' were finished two years later. But whatever the subject or the treatment, none of his works found favor in France. The classicists looked upon him as a renegade from their ranks, and, strangely enough, it was only by Delacroix and a few others of the so-called romanticists (regarded by Ingres with openly expressed abhorrence) that the merit of his works seems at that time to have been recognized.

As year after year passed by, and neither reputation nor money rewarded his efforts, the cold indifference and neglect of his country were keenly felt by him. He was, however, so firmly convinced that his methods were the true ones—that for an attainment of the highest style an artist must turn to nature, and that color and effect should be wholly subordinate to beauty of line—that, even when sore pressed and in the utmost need, he never deviated from his path in order to cater to popular prejudice and prevailing taste. "I count on my old age to avenge me," he used to say.

In 1813, when he was thirty-three, Ingres married a young French woman, Madeleine Chapelle by name, who, in a rather business-like way, had gone to Rome from her home in Montauban at the invitation of some relatives living in Italy with whom Ingres had become well acquainted, for the express purpose of becoming the artist's wife. The marriage was a congenial and perfectly happy one. Madame Ingres seems from the first to have felt firm faith in her husband's genius, and he owed much to her unfailing courage and devotion. The burden of his poverty was cheerfully assumed by her; all petty annoyances, as well as serious anxieties, were kept from his knowledge so far as was possible, and with no thought but of his well-being and his peace of mind, his wife shared his trials and lightened his cares.

It was at this period that Ingres, in order to earn money enough for their daily bread, executed for slight remuneration many of those marvelous little portraits in lead-pencil (see plates III, IV, and V) which are so exquisite in touch, so perfect in their purity of line, that they place him on a level with the most consummate draftsmen of all times. He himself seems to have regarded these little masterpieces, for they are nothing less, merely as "pot-boilers," and to have even experienced a certain sense of humiliation that his art should perforce be turned into a channel so trivial in his eyes compared with the great works his brush longed to paint. The story is told of a gentleman who one day knocked at the door of his modest studio in Rome, and when Ingres himself appeared, asked timidly, "Does the artist live here who draws portraits in lead-pencil?" "No, sir," was the angry reply; "he who lives here is a painter," and the door was slammed in the face of the astonished visitor. Yet that he did appreciate their artistic excellence is clear from the fact that when in 1855 it was proposed to hang a row of these drawings below the paintings in his exhibition of that year, he objected. "No," he said, "people would look only at them."

In 1820, after painting for one of the churches in Rome a large picture representing 'Christ giving the Keys to St. Peter' (now in the Louvre), Ingres left Rome, and, in the hope of better fortune than had so far attended him in Italy, settled in Florence. His friend and former fellow-pupil in David's

studio, the sculptor Bartolini, was then living there, and did all in his power to assist him; but Bartolini's kindness served to only alleviate, not to overcome, the hardships of this residence in a city where Ingres was all but unknown, and where he was without even the scanty means of support afforded by the sale of his pencil portraits, which in Rome had been in demand by the strangers constantly passing through that city. He and his wife were indeed so poor that often they had not money enough to buy the necessary food. And yet at the time of their greatest distress he bravely rejected the proposition of a wealthy Englishman to go to England, where a fortune would be assured him by the execution of portraits in lead-pencil.

The work that chiefly occupied the artist in Florence was completing a picture entitled 'The Entry of Charles v. into Paris,' and in filling an order received from the French Administration of the Fine Arts for a large picture for the Cathedral of Montauban, representing 'The Vow of Louis XIII.' When at work upon this painting he received a visit one day from Delécluze, another fellow-pupil in the David studio, who, passing through Florence, had hunted up his old friend. Delécluze was struck by the imposing character of the picture, and urged the artist, who was discouraged and disheartened and talked of abandoning the work altogether, to complete it and send it to Paris. This was done, and when, a year later, 'The Vow of Louis XIII.' was exhibited at the famous Salon of 1824 Ingres had the gratification of knowing that at last recognition had come to him. The picture met with universal approbation, and Ingres, who now returned to France after a self-imposed exile of eighteen years, became suddenly famous. At Montauban he was received with enthusiasm; in Paris he was decorated with the badge of the Legion of Honor, and in the following year, 1825, was elected to the Institute of France.

The French government now commissioned him to execute a ceiling decoration for one of the galleries of the Louvre. The result was 'The Apotheosis of Homer,' the greatest of all his subject-pictures. This was in 1827, and from then on Ingres was looked upon as a leader of the French school—a *chef d'école.* His studio was thronged with pupils as David's once had been—the two Flandrins, Amaury-Duval, Chassériau, Lehmann, Pichon, and the brothers Balze were among the number—and with authority only less despotic than that of his former master, he ruled the band of young artists who regarded him with such admiration and reverence that they brooked no adverse criticism of him whom they felt to be the deliverer from the bondage of the severe classicism of David, and, at the same time, the opponent of that romantic reaction which was daily growing in power under the leadership of Eugène Delacroix.

Ingres himself was vehement in his denunciation of this new movement, which, diametrically opposed to the academic and the classic, rated freedom of expression and the representation of dramatic and emotional themes as superior to formal composition and impersonal, statuesque art, and held that beauty of color was of greater pictorial importance than purity of line. His animosity to Delacroix, then the leader of the romanticists, knew no bounds. He regarded him as a follower of the evil one, and could not hear his name mentioned with equanimity. Ingres was violent and prejudiced by nature, and

holding as he did that "drawing was the probity of art," and that painting was but a development of sculpture, he felt that the kind of art practised by Delacroix and his school was nothing short of blasphemous. This feeling of hostility was fully reciprocated by the romanticists. Party feeling ran high and was increased by the intense partisanship shown to their leaders by the students and younger painters belonging to the opposing factions.

In 1834 Ingres' great canvas 'The Martyrdom of St. Symphorien' was exhibited at the Salon. The reception accorded it was far from what its author, who regarded it as one of his finest achievements, had counted on. Filled with anger and resentment that the same cold indifference that had greeted his early efforts was shown this picture, Ingres, in disgust, resolved to work no more for the unappreciative public, and gladly accepted the offer of the directorship of the French Academy in Rome.

During his second sojourn in Italy he produced but few works. 'The Virgin of the Host,' a portrait of Cherubini, a small version of the 'Odalisque,' and a picture of 'Stratonice' are the principal pictures of this period. His duties as Director of the Academy were conscientiously fulfilled, and in the congenial atmosphere of Rome, surrounded by his pupils, seven years passed.

In 1841, his picture of 'Stratonice,' painted for the Duke of Orleans, and now at Chantilly, was sent from Rome to Paris and exhibited at the Palais Royal. The reception it met with was highly favorable, and decided its author to return once more to his own country. Arrived in Paris, Ingres was received with all due deference; a banquet was given in his honor, at which painters, sculptors, and musicians united in showing him their admiration and respect. Delacroix alone was conspicuous by his absence.

A portrait of the Duke of Orleans was one of the first works executed by Ingres after his return, and before long he received the flattering commission from the Duke of Luynes to decorate with two great mural paintings the large hall of that nobleman's château at Dampierre. For many years this work continued, Ingres and his wife spending several weeks each spring as guests of the Duke of Luynes in order that the painter might pursue his labors under the most favorable conditions. The subjects to be portrayed were 'The Iron Age' and 'The Golden Age,' but an unfortunate combination of circumstances prevented the completion of either one. At first Ingres worked with enthusiasm, but as time went on his ardor cooled. Misunderstandings arose between the duke and the painter, and when, in 1849, the wife, who for nearly forty years had been his faithful and devoted companion, died, Ingres lost all heart to go on with the task, and the contract with the Duke of Luynes was canceled.

His wife's death left him desolate. He worked as diligently as ever, but his loneliness preyed upon him, and, embittered as he was by the struggles and privations of his early life, he could ill bear the loss of one on whom he had learned to depend for comfort and counsel. His friends all urged him to marry again, and accordingly, in 1852, he married Mademoiselle Delphine Ramel, some thirty years younger than he and the niece of one of his closest friends, and found in her a devoted companion who cheered his closing years.

In 1853 his most important work was 'The Apotheosis of Napoleon I.,'

painted for the ceiling of a hall in the Hotel de Ville, Paris, a work that was destroyed by the communards in 1871.

At the Universal Exposition held in Paris in 1855, the master, then seventy-five years of age, consented to exhibit a collection of his works. A room was reserved for them exclusively, and the impression they produced was such that Prince Napoleon, president of the jury, proposed an exceptional reward for the painter, who was named by the emperor Grand Officer of the Legion of Honor.

In the following year Ingres completed one of his most beautiful and most famous works, known as 'La Source.' Begun many years before, this picture is the culmination, so to speak, of his genius, the crowning-point of his task, his final word. After years of disappointed hopes, of struggle and of neglect, the artist now in his old age rested secure in the glory which was his at last.

After the completion of 'La Source' Ingres occupied himself chiefly in finishing many of the studies made in his younger days, and in painting replicas of several of his pictures. In 1862, when over eighty, he completed a large canvas, commissioned many years before by Queen Marie Amélie, wife of Louis Philippe. This work, representing 'Christ among the Doctors,' is now in the Museum of Montauban, to which the artist bequeathed it at his death, together with his painting of 'Ossian's Dream,' a collection of his drawings and studies, as well as marbles, bronzes, medals, vases, pictures, books and engravings, his favorite pieces of furniture, his easel, palette, brushes, and his famous violin on which almost to the last he played with unusual skill.

In the same year that saw the completion of his 'Jesus among the Doctors' an exposition was held in his honor at Montauban, when Ingres, who was present on the occasion, was greeted with an ovation by his fellow-townsmen, who presented him with a crown of gold. Not long afterwards he received news of his appointment as a senator of France—a flattering testimony to his genius and the highest dignity which had ever been accorded an artist in that country.

Ingres' last years passed peacefully. His great delight was in his work and in music. Early in January, 1867, he became absorbed in a plan of hearing in his own home before he died some of the music of the composers he most deeply cared for—Gluck, Haydn, Beethoven, and Mozart. A chamber concert was accordingly arranged, and a number of his special friends were invited to the festival, which opened with a grand dinner. Ingres—"Father Ingres," as he was called—was in the best of spirits, and, notwithstanding his advanced age, seemingly in the best of health. Although too old to himself play on his violin, he had lost none of his keen enjoyment of music, and on this occasion his enthusiasm was that of youth. He listened enraptured to the works of his favorite composers played by some of the most skilled musicians of Paris, and finally begged that before the evening was over he might hear the concerto by Viotti which, as a boy of twelve, he had played in the theater at Toulouse.

During the night following this memorable little concert Ingres was awakened by the fall of a burning log from the fireplace to the floor of his chamber.

Instead of ringing for a servant, he himself restored the log to its place and opened the window to free the room from smoke. In the few moments this occupied he took a severe cold. A cough developed, and one week later, on January 14, 1867, he died, in the eighty-seventh year of his age.

His funeral was held three days afterwards. An immense crowd followed the hearse which conveyed his remains from his home on the Quai Voltaire, Paris, to the Church of St. Thomas Aquinas, where the services were held, and thence to the cemetery of Père-Lachaise, where he was laid to rest.

In addition to the honors which had been conferred upon Ingres by his own country, he had been elected a member of the Academies of Florence, Amsterdam, Antwerp, Berlin, and Vienna; had been made a Chevalier of the Order of Civil Merit of Prussia; a Commander of the Order of Leopold of Belgium; a Chevalier of the Order of St. Joseph of Tuscany; and had received the grand cross of the Order of Guadaloupe.

The Art of Ingres

CHARLES BLANC 'GAZETTE DES BEAUX-ARTS' 1868

WE have heard eminent artists, who in other respects admired Ingres, deplore the influence he exercised upon the French school of painting by reason of the despotic nature of his teaching and the fact that his eccentric sayings, regarded as they were as oracular, unfortunately carried with them in the eyes of his prejudiced followers all the weight of serious opinions. Such criticism has given us food for thought, and it is not without having duly considered it that we now express our views regarding Ingres and the rôle he played as leader of the French school. . . .

The violent reaction of the romanticists against the too-sculptural tendencies of David led, as all reactions do lead, to another extreme. Arriving in France, as he did after his sojourn in Italy, in the midst of the fray, Ingres saw with astonishing clearness in what respects the school of David had erred, and also what justice there was at bottom in the revolt of the romanticists. He saw that in a generalization of form, in an adoption of the type of statues, of the Greek profile, and of sculpturesque draperies, a cold and conventional quality had been imparted to the painting of his former co-disciples. Struck by what was natural, interesting, and essentially naïve in the work of the Italian artists of the fifteenth century, he felt that true style was only to be obtained from a profound study of nature, which alone produces an endless variety of forms; that any general type of beauty must be modified by a reference to the individual—if need be, even by characteristic ugliness—and that, finally, universal truth could be attained only by a treatment of individual truth. In this he was more of a painter than David; he reformed the reform of his master.

Ingres, then, was the first to have a conception of actual truth; the first to

know that in art the ideal is the quintessence of the real; that style should be derived not from erudition, but from life; that it may be acquired from the most commonplace models; that it must be *human*. . . .

In leading the French school back to a study of nature, he purged it from two evils, called in the language of the studios *chic* and *poncif*. The first signifies the fashion of painting from memory, from practice, without consulting nature. The second signifies the habit of repeating forms learned by heart. From these two banes of art Ingres delivered painting in France, thereby rendering it an inestimable service. While giving satisfaction to the romanticists in recognizing that their reaction was to some extent justifiable, he perceived at the same time, and just as clearly, that romanticism was a return to the decadence. Indeed, since it had burst into being, only those painters were admired who, essentially imitators, were called in Italy *naturalisti*. Caravaggio, Ribera, Guercino, Zurbaran, Manfredi, Solimena—all were lauded. Nothing was talked of but "solid painting," "solidity of technique," "painting with a full brush." The sublime beauties of fresco were forgotten, as were the men who had found expression in the grand, the universal art of design. It seemed, forsooth, as if art had begun in the seventeenth century, for in the estimation of these innovators the first of all masters, after Veronese, was Rubens, and according to them Rubens had but one equal—Rembrandt. What they admired in Rembrandt, however, was not exactly his genius, his poetic invention, and the delicacy of his marvelously expressive drawing; but the freedom, the boldness, of his style, the so-called secrets of his etchings, the intensity of his famous lights, contrasting with the transparency of his underpainting—all the alchemy of his mysterious methods.

From these departures from the established methods of the French school Ingres in his turn reacted, and as he was convinced that he was right and was by nature violent, he reacted with conviction and with violence. He loved nature but not naturalism. He was willing that his pupils should salute Rubens, but they must not pause before him in the Louvre, but pass on to Perugino, Raphael, Leonardo da Vinci, Fra Bartolommeo, Andrea del Sarto. All beautiful variations of color were to his mind inferior to the eloquence of form. The affectation of searching for effect seemed to him a means of degrading painting to the level of the theatrical. To the decorators of Venice he preferred the draftsmen of Florence; to Delacroix, he preferred Ingres.

Thus the painter of 'The Vow of Louis XIII.' and of 'St. Symphorien' stood half way between the cold idealism of the classicists and the brutal realism of the romanticists. It is but just to say, however, that in his *teaching* Ingres was wholly one-sided, thinking no doubt that to gain a little, much must be demanded. In teaching that "drawing is everything, that all may be expressed by line, even smoke," he tended towards painting without relief, devoid of all planes. By dint of preaching austerity of tone and training his pupils to beware of colorists, he veiled his whole school in gray. The logical outcome of this was to drive painting into an extreme directly opposed to that which he wished to avoid; that is to say, into the dryness of sharply defined contours and a contempt for methods purely picturesque.

Such was unquestionably the harmful side of Ingres' influence. But, on the other hand, it was he who taught, by his works even more than by his words, that nature is idealized by freeing her from all unimportant details, by selecting only her significant traits; that in order not to petrify forms by generalizing them, we must simplify types by individual characteristics taken directly from life; that drawing, which appeals to the heart, is superior to color, which pleases the eye; that nude figures are more beautiful than clothed; that drapery is more artistic than costume; that the portrayal of human passions, in that they are eternal, is superior to any ethnographical representation of changing manners. In a word, that there is a higher and a lower order of art. . . .

So powerful was the influence of this great artist as leader of the French school that it extended to all branches of art. Painting, sculpture, engraving, even architecture and music, were affected by his love of the great, his feeling for the beautiful. He cared for and he advocated what is everywhere purest and finest: Greek art of the most perfect periods, the marbles of Phidias, the frescos of Raphael, the engravings of Marcantonio, the music of Gluck and of Mozart, the poetry of Homer.

As a painter Ingres was no doubt unequal, but he was always admirable in some respect and always a master, even in his faults. Vast compositions were beyond the powers of his imagination, whose fire burned but briefly. It was only with difficulty and after many changes and hesitations that he was able to compose his pictures, but the composition was achieved with a severe taste and a sure touch, and was founded on some tradition carefully chosen and faithfully carried out. His short-breathed genius excelled above all in compositions of only one or two figures, such as 'Œdipus,' 'The Bather,' 'La Source,' 'Venus Anadyomene.' . . .

Drawing was the strongest point of Ingres' genius, and in it the most diverse qualities are manifested: sometimes it is exquisitely delicate and naïve, sometimes keen and incisive, as in his sketches which are incomparable in what might be called their flavor; sometimes bold, magistral, and striking, sometimes violent and fierce, sometimes suave, tender, and voluptuous.

Color and chiaroscuro were his vulnerable points. His pictures often lack atmosphere, depth, and picturesque quality. The tendency, however, to impart a gray tone to his canvas, the monotony of his palette, was not a mistake of which he was guilty throughout his career. If he did not possess that orchestration of color which was the supreme gift of Eugène Delacroix, he nevertheless shows some charming subtleties and happy variations in his local tones.

Finally, as regards Ingres' touch, it is supple and light, delicate without being thin, expressive and unlabored in his painting of the nude, and exceedingly skilful in the rendering of accessories and of all that calls for elegance in execution. His portraits, notably those of women, are striking proofs of this.

Ingres will live forever because he frequently approaches Raphael in the beauty of his drawing, because, if inferior to Poussin in expression through ordonnance, he is sometimes his superior in expression through gesture, as also in his search for and attainment of beauty. And he will live because he has rivaled Holbein in portraiture, surpassed David in style, equaled Prud'hon in

grace, and created certain forms which in their grandeur seem to be descended from the frescos of Michelangelo. Yes, whatever may be the inconstancy of fame, whatever may be the ideas which are to govern future generations, it may be affirmed that Jean-Auguste-Dominique Ingres will never be deposed from the place which he won by a hard struggle, by the force of his genius—a place that is not only on a plane with the painters who have given luster to the French school, but near those who have been the glory of the Renaissance.
—ABRIDGED FROM THE FRENCH

HENRY LAPAUZE 'MÉLANGES SUR L'ART FRANÇAIS'

THE term "realist," as applied to Ingres, requires explanation, for since his day times have changed, and we now rank him among the idealists, or, to speak more correctly, among the classicists. Certain Philistines would even go so far as to accuse him of being bound down to a formula; that is to say, of being conventional in his manner of painting, although this was the very thing against which he rebelled so vehemently in David.

Now, it is not simply by contrast with that pompous, declamatory, formal, and frigid painter against whom he revolted, that Ingres is a realist, but because he actually did draw his inspiration from reality, because he infused into his work the breath of life. His seeming coldness arises from the fact that it was through line alone that he sought for expression, reducing color to a subordinate rôle. The uniformity of which he is accused, as if he had made use of some one established mold, springs from the loftiness of his style. But his drawing, like his style, even in attaining the very acme of natural beauty, never deviates from the domain of truth, and invariably derives its inspiration from life itself. This is the case even with those celebrated canvases from which he seems to have voluntarily excluded all soul, in order that its everlasting restlessness, its turmoil, and its passion should not disarrange the grand harmony of the composition, those canvases in which his brush-work has the sharp precision of a chisel, and in which his art resembles sculpture almost more than painting. Even in these works, notwithstanding the superficial aspect of rigidity and immobility which strikes the eye, there is perceptible a conscientious submission to nature, and to truth.

It was voluntarily and for a definite esthetic end that Ingres eliminated movement and color, so that line and attitude—in other words, all that which in human beauty least stirs the emotions and appeals most directly to the mind—might reign supreme. "Serenity," he used to say, "is to the body what wisdom is to the soul." Color possesses in itself resources which he despised as if they had been shams. To compose a picture for effect, to select some ingenious or powerful motive and offset it by a symphony of tones, seemed to him beneath the dignity of art. That is why he denounced Delacroix.

To make use of light in a similar way, to dazzle the eye by astonishing effects of chiaroscuro, to bewilder the sight as an orchestra stuns the ear with the clangor of its brass, by breaking black shadows with vivid lights, was in his opinion artistic disloyalty. That is why he placed but a low estimate upon Rembrandt.

To use color as if it were something plastic, to paint with what is called a "full brush," with exaggerated high lights, loaded paint, glazings, and visible brush-strokes, was to him blasphemous. That is why he did not assign a high rank to the Venetians—with the exception of Titian.

To animate painting by qualities purely sensual, to make a lavish display of the gorgeous splendor of brilliant stuffs, rich brocades and velvets, and gold and silver plate, to paint in glowing rosy hues and amid voluptuous surroundings the plumpness of naked flesh, aroused his indignation and his repugnance as if such art were a desecration. That is why he held Rubens in abhorrence. "There is something of the butcher in that painter," he used to say; "his flesh is like fresh meat, and his setting like a butcher's stall."

Such was the force of Ingres' convictions, such the rigorous decrees of his conscience in regard to what he considered the good and the evil in painting, that his violent antipathies were not confined to a man's work, but extended to the man himself, even were he no longer living. "You are my pupils," he would say to the young artists working under him, "therefore you are my friends, and as such you would not bow to one of my enemies were he to pass along the street. Turn away, then, from Rubens whenever you meet him in the galleries, for if you approach him he will be sure to speak evil to you of my teaching and of me."

Going one day before the opening of the Exposition of 1855 into the room especially reserved for his works, and to which the public had not yet been admitted, he suspected that the keeper, in disobedience to orders, had just allowed Delacroix to enter. "Some one has been in here," he cried; "the room smells of brimstone!"

In sacrificing color to line, the charm of light to the eloquence of form, the pleasure of the eye to the enjoyment of the mind, the sensual delight of the palette to the intellectual enjoyment of style, Ingres realized a great ideal, founded as much, perhaps, upon the absence of certain qualities as upon the triumphant presence of certain others. His temperament, so restrained in his color, is revealed in his nervous, vigorous drawing. It is evident from the valuable studies preserved in the Museum of Montauban what tremendous struggles he underwent when he took his pencil in hand. What efforts, what will-power! What frankness and boldness of execution, and what scrupulous conscientiousness in his repeated attempts! There were times when he would weep in utter despair. "I can no longer draw!" he would lament, even at the time when he was at the head of the French school. Color never caused him such agony. He never worried his head about that; it was sure to come, sober and subdued, following the drawing like a docile slave whose duty it is to escort his master, to keep step with him, but at a respectful distance. No great draftsman, he declared, could ever fail to find the color that would best suit the character of his drawing. And again, he said, "I shall write over the door of my studio, 'School of Drawing,' and I shall make painters." . . .

It has been said of Ingres that he was a Greek who had strayed from antiquity into our own times. We know, however, that nature does not produce geniuses at haphazard, but that every great creator expresses the thoughts,

ideas, and aspirations of his time. Ingres was no exception to this law. Not only was he the child of his century, but he was its representative, both in the classic reaction and the romantic impulse; and as in his well-balanced mind the two tendencies were modified one by the other, the result was this great and harmonious genius which is on a plane superior to the feelings and passions of his epoch, into which, nevertheless, his intrepid spirit boldly plunged.—FROM THE FRENCH

RICHARD MUTHER 'THE HISTORY OF MODERN PAINTING'

I DOUBT whether up to the present time any one has rightly understood the mysterious figure of Ingres, of the man who in his youth was enraptured by "the spirit, the grace, the originality of Watteau and the delicious color of his pictures," and who, at a later time, not because of incapacity, but out of deliberate intention, introduced discords of color into his paintings; of this classicist *par excellence*, who is counted among the greatest artists, in the familiar and graceful style, who are recorded in the history of art.

Like David, Ingres has survived as a portrait-painter only. Like him, when he found himself face to face with nature, he relented, and forgot the strict system which he had elaborated for his great pictures. He has painted portraits which imprint themselves on the memory like medals, struck in metallic sharpness. Here too he is unequal, often cold and commonplace, but more frequently quite admirable. In these paintings, cast as it were in bronze, there is something that comes from the fresh original source of all art; they have that vein of realism by which the vigorous idealism of Raphael is distinguished from the conventional idealism of a professor of historical painting. Here one finds real treasures, creations of remarkable vital power, and in admirable taste. They show that Ingres, apparently so systematic, had a profound love for living nature, and they insure the immortality of his name. His historical pictures are works which compel our esteem, but his portraits are splendid creations which can truly stand comparison with the great old masters. . . .

In Holbein's portraits the whole German community of his time has been handed down to us; in those of Van Dyck, the aristocracy of England under Charles I. So also Ingres has depicted for us, with all its failings and all its virtues, the middle-class hierarchy of Louis Philippe's reign, which felt itself to be the first estate, the summit of the nation, felt sure of the morrow, was proud of itself, of its intelligence and energy, which pursued with correctness its moral course of life, revered order and hated all excess—including that of the colorists. It is this same spirit which animated Ingres himself, that splendid "*bourgeois*" of art. His portrait of Bertin is justly his most celebrated work; not merely the painted petrifaction of a newspaper potentate, but also one of those portraits which bring a whole epoch home to one's mind. . . .

But however highly one must estimate the importance of such a work, Ingres is nevertheless at his highest, not in his *painted* likenesses, but in his portrait-drawings. In the former the raw colors are still, at times, offensive. The faces sometimes have the conventional, uniform coloring of his historical

pictures, the historical tone. Almost always the flesh looks like wood, the dress like metal, blue robes like steel. His drawings, however, are to be admired without criticism. Ingres lived in his youth, at Rome, as a drawer of portraits. For eight *scudi* he did the bust, for twelve the whole figure, raging inwardly the while at being kept from "great art" by such journeyman-work.

In these pieces an artistic eye which was now inexorable, now tender and full of fancy, has looked on nature, and, in flowing pencil-strokes, has caught with spirit and with the certain touch of direct feeling the real fulness of life in what he saw. These drawings show that "Father Ingres" possessed not only a highly cultivated intelligence and iron strength of will, not only the genius of industry, but also a heart, a genuine, warm, and fine-feeling heart; that he was in his innermost being by no means the cold academician, the stiff doctrinaire, which he appears to be in his large pictures, and which his opposition to the romantic school made of him. Here we have a charmer such as the Primitives were, a charmer such as the Impressionists are, like Massys and Manet, like Dürer and Degas, like all who have looked nature in the face. And while these drawings, at once occasional and austere, place him as a draftsman on a level with the greatest masters in the history of art, they also show him, the reactionary, as at the same time a man of progress, as the connecting link between the great art of the first half and the familiar art which rules over the second half of the nineteenth century.

The Works of Ingres

DESCRIPTIONS OF THE PLATES

'ŒDIPUS AND THE SPHINX' — PLATE I

DURING the second year of his sojourn in Rome, Ingres produced his famous picture of 'Œdipus and the Sphinx,' in which his individual manner of conception and execution was first affirmed. The mythical hero is here represented, not as David would have represented him, cold and lifeless as a statue, but as a man endowed with the beauty of a Greek athlete rather than a god, and although his body is drawn and modeled with such academic exactitude that its very perfection is in itself somewhat wearisome, yet when compared with the creations of the painter of the Horatii and the Sabines, it can readily be seen why Ingres, pure classicist though he be, should have been regarded in his own day as a revolutionary.

The old Greek legend is here portrayed of Œdipus explaining the riddle of the Sphinx, whereby he delivered Thebes from the cruelties of that monster who had mercilessly destroyed every man who had failed to solve her riddle. Œdipus has entered the cave in which the Sphinx is seated. With one foot placed upon a rock and his elbow resting on his knee, he gazes intently in her face as he explains that a being with four feet, two feet, and three feet is

man, who, in infancy, crawls upon all fours, in manhood stands erect upon two feet, and in old age supports his tottering legs with a staff.

A red mantle is thrown over the young Greek's shoulder, against which rest two spears, weapons with which to defend himself if need be against the attack of the dreaded Sphinx. The bones and portions of the bodies of the creature's victims lie scattered about, and in the distance a man is seen flying in terror.

The canvas is now in the Louvre. It measures about six feet high by four feet ten inches wide.

'PORTRAIT OF MADAME DE SENONNES' PLATE II

"IN the portrait of Madame de Senonnes, now in the Museum of Nantes," writes M. Louis Gonse, "Ingres stands unrivaled. Look carefully at the illusive serenity of this strange face where no brush-stroke is visible, at the vague, fleeting smile of the parted lips, the smooth, lustrous hair, the throat modeled like an alabaster column, the sinuous lines of the body, the beautiful, large, plump hands loaded with rings; observe the perfect nonchalance of the pose, and then see the reflection of the back of the head in the mirror—a favorite device of the Primitives; note the wonderful values of the garnet red of the dress against the silky yellow cushions with their reddish brown tones, the marvelous way in which the cashmere shawl and lace ruff are painted, the strong and harmonious color-scheme based on the play of complementary tones, all the sharp precision of the drawing, carried as it is to the utmost limits, and then say whether in all modern painting there is another work which combines such a variety of perfections. This portrait of Madame de Senonnes is to Ingres' portraits of women what the one of Monsieur Bertin is to his portraits of men.

"A visiting-card stuck into the frame of the mirror, with the inscription '*Ing. Roma,*' tells us that the picture was painted in the eternal city—apparently between 1806 and 1810. According to report, Ingres had a tender feeling for this fair Roman model, who, child of the people as she was, had lately become the wife of the Vicomte de Senonnes. And in truth, he has put into this portrait all the ardor, all the conviction, of his genius.

"Madame de Senonnes died young; and the vicomte, returning from Italy to his home in Angers, married again, on which occasion he presented this portrait to his brother, who promptly relegated it to the attic. At the brother's death his heirs sold it for one hundred and twenty francs ($24.00) to a dealer who afterwards offered it to the Museum of Nantes, which unhesitatingly gave him the sum of four thousand francs ($800.00) for it. To-day it would bring, at the lowest estimate, one hundred thousand francs, and the time will undoubtedly come when it will be valued at a million."

'MONSIEUR LEBLANC' [DRAWING] PLATE III

"INGRES' portraits in lead-pencil," writes M. Henry Lapauze, "are the most remarkable, if indeed they might not be called the greatest, productions of his genius. . . . In them we find unquestionably that quality of realism, over-conscientious, perhaps, but devoid of all coarseness, and that power

of imparting life which in his large paintings is more or less concealed beneath the formality of his style."

The drawing reproduced in plate III, and now in the Bonnat Collection at Bayonne, was made in Florence in 1822, as a preparatory study for a portrait in oil, executed in the following year. Drawn with a sureness of touch, a breadth, simplicity, and freedom, and at the same time a scrupulous precision, every line is significant. Monsieur Leblanc himself, dressed according to the fashion of the day in high silk hat and ample cloak, seems to stand before us in miniature.

'MADAME DESTOUCHE' [DRAWING] PLATE IV

"THE drawing in the Louvre of Madame Destouche," writes M. Momméja, "is perhaps the most beautiful, the most worthy of being placed first in the series of those incomparable portraits which Ingres' pencil has rendered as immortal on their frail sheets of paper as are those that have been cut into indestructible bronze by the Italian medalists.

"Count Delaborde was, I believe, the first to remark upon this exquisite work. Writing of Ingres' drawings exhibited at the Salon des Arts-Unis in 1861, he says: 'The pencil portrait of Madame Destouche should especially be noticed—a drawing so masterly in its freedom, so fine in its picturesque quality, and in the originality of its costume.' And ten years later he wrote: 'This portrait is one of the most beautiful that Ingres ever drew.'

"Who then was this young woman who smiles so sweetly and takes such evident delight in her life and in her beauty? Possibly she was the wife of the artist Destouche, whose name figures on the list of David's pupils. Born in 1794, he must have married very young for Ingres to have drawn in Rome in 1816 a portrait of his wife, and yet the age of the lady here represented is quite suitable to that of a husband of twenty-two. Whoever she was, let us be grateful to her for having furnished Ingres with the subject for a masterpiece.

"She is truly elegant—Madame Destouche; her long gown, with its girdle just beneath the bust, is profusely trimmed with lace at the wrists and about the low-cut neck. A bit of delicate muslin, also edged with lace, covers her shoulders, and around her throat is a sort of ruff of plaited gauze, open in front to show the throat, around which is wound in a triple coil a chain with cross attached. As to her hat—it is a poem; a little peculiar, it may be, but charmingly becoming with its brim coquettishly turned up and with its high crown rounded like a cap beneath a cluster of nodding plumes. . . .

"Never, perhaps, was the artist's delicate pencil more seductive, never did it more perfectly realize that physical charm of modeling which is like a caress, characteristic—as M. Roger Marx has truly said—of the creations of Ingres."

'THE STAMATY FAMILY' [DRAWING] PLATE V

THE family group reproduced in plate V, and now in the Bonnat Collection at Bayonne, is one of the finest examples of Ingres' work in pencil. It was drawn in Rome in 1818, and represents Monsieur Stamaty, consul at Cività Vecchia, with his wife and children. "The characterization," writes

M. Galichon, "is delicately and accurately given. Each person bears the stamp of his or her own individuality and is strikingly true to life. In short, Ingres has here produced a masterpiece."

"A marvelous group," writes M. Lapauze, "in which the depth and intimacy of the feeling expressed is in no way marred by the wonderfully minute rendering of the accessories. Each little detail of costume, each fold of material, all the differences in texture—everything is given its own special character; everything is perceptible, tangible, so to speak. Science of draftsmanship, eloquence of line, could not possibly be carried farther."

'LA SOURCE' PLATE VI

'LA SOURCE'—The Spring—considered by Charles Blanc the most beautiful figure ever produced by the French school—was not painted until Ingres was seventy-six, though the study for it had been made many years before. In the admirable purity of its line, in its grace of form and its masterly modeling in light, this work has the beauty of a Greek statue.

Standing against a dark wall of rock, her little feet reflected in the pool of water at its base, is the nude figure of a young girl. One rounded arm is thrown above her head to help support against her shoulder a Grecian urn from which a stream of water falls into the pool beneath. With her blond hair, her smooth brow and clear blue eyes, her lips parted in a slight smile, her childish form, and her expression of unconsciousness and innocence, she is a figure of almost ideal loveliness.

Upon its completion 'La Source' was exhibited in Paris, and later in London. Everywhere it aroused feelings of enthusiastic admiration. The hypercritical, to be sure, found fault with the drawing of the legs, which, repainted by the artist when the picture was finished and the model no longer before him, are not carried so far as is the upper part of the body. But on the whole even those who most strenuously opposed Ingres' methods acknowledged its beauty and excellence.

"It is difficult to imagine," writes Mr. George Moore, "what further beauty he may have introduced into a face, or what further word he might have had to say on the beauty of a virgin body."

The picture was bought by Count Duchâtel, whose widow bequeathed it to the Louvre, where it now hangs. It is on canvas and measures five and a half feet high by two feet eight inches wide.

'PORTRAIT OF MONSIEUR BERTIN' PLATE VII

THIS celebrated portrait of Bertin, manager of the *Journal des Débats*, one of the leading papers of Paris, is generally regarded as the artist's masterpiece in portraiture. It was painted in 1832. Ingres has himself related how he made repeated studies for this work, frequently changing his original plan, and as frequently beginning over again; how anxious and discouraged he became; how he finally confessed to Monsieur Bertin that all the sittings had been in vain, that nothing had been accomplished, and how grateful he was when the busy man of affairs begged him not to be so distressed but to try once

more, for that he, Bertin, was in no way weary, but would gladly give him as many sittings as he wished. Reassured by such consideration, Ingres took heart and resolved to make another attempt. The pose, however, perplexed him. While still undecided on this point it happened that he spent an evening in Bertin's house, and while there the conversation turned upon some political question of the day in which opposite views were held by Bertin and his sons. Each side vehemently maintained its ground, but no argument could convince the elder Bertin that the young men had reason on their side. While listening to their argument he leaned slightly forward in his armchair, and planting his hands squarely upon his knees turned toward the speaker with an expression on his strong face indicative of interest, lack of conviction, and consciousness of power to refute the argument advanced. The pose and expression—both so characteristic and unstudied—at once struck Ingres, and when he bade his host good night, "Monsieur Bertin," he said, "your portrait is done. I have you this time and shall not let you go."

The result, attained quickly and without effort, was the superb portrait here reproduced, so forceful and expressive, so true to life, that as we stand before it in the Louvre, where it now hangs, we seem to be in the presence of the man himself.

'THE VOW OF LOUIS XIII' PLATE VIII

THIS great canvas, ordered by the Administration of the Fine Arts for the Cathedral of Montauban, where it is now to be seen in the sacristy, was begun in Florence in 1821, and finished three years later. The subject represents Louis XIII., King of France, consecrating to the Virgin his person, his crown, and his state, in recognition of the great mercy about to be vouchsafed by heaven in granting him an heir to his kingdom.

It would seem from his letters written at this period that Ingres was not altogether pleased with the "double subject" prescribed for him, and that, preferring one in which the interest should be more centered, he expressed his desire to paint instead 'The Assumption.' The Administration, however, was firm, and the artist was forced to yield. In his rendering of the scene, in which the historic and the mystical are combined, he has closely followed Raphael, taking his motives from that painter's famous pictures of 'The Transfiguration,' 'The Sistine Madonna,' 'The Madonna of Foligno,' and 'The Mass of Bolsena' (see MASTERS IN ART, Vols. 1 and 4, Parts 12 and 40).

"Notwithstanding its manifest faults," writes M. Momméja, "this work is truly grand. It marks a turning-point in the history of painting as well as in the career of the artist whose fame it established. At the same time it was the beginning of his adherence to the academic method, which until then he had combated with such bitter violence.

"Exhibited at the Salon of 1824, 'The Vow of Louis XIII.' was received with unanimous approval. The romanticists, with Delacroix at their head, recognized in this new master the successful opponent of the teachings of David; while the classicists discovered in his conscientious drawing, sober and restrained coloring, an intentional protest against the innovators."

'PORTRAIT OF MADAME DEVAUÇAY' PLATE IX

IN 1807, the year after his arrival in Rome, Ingres painted this portrait of Madame Devauçay, now in the Condé Museum, Chantilly, which for its purity of line, delicate subtlety of expression, and for its quality of distinction, ranks as one of his best and most characteristic works. The colors, too, partly owing, no doubt, to the mellowing effect of time, are richer and there is more atmosphere than in many of his paintings.

Madame Devauçay is seated in an armchair of red damask against a dark background. She wears a black velvet dress and a yellowish coffee-colored shawl. Around her throat is a necklace of brownish-red beads, and in one hand she holds a small tortoise-shell fan. Her smooth black hair is ornamented with a gold comb just visible at the back of her well-shaped head. Her eyes are dark, her complexion sallow, her features delicate, and although her face is in repose, about her mouth there lurks an inscrutable smile.

"Something in this canvas holds one captive," writes M. Lapauze, "even before one has had time to fully take in the perfection of the lines, the beauty of the arrangement, the velvety quality of the color. She is sister to Leonardo's 'Mona Lisa,' this woman of whom we cannot tell whether or not she is fair to look upon, so strongly does she appeal to our emotions. . . . She is as mysterious as the enigmatic creations of a Leonardo, or a Holbein, or as some of those beings portrayed by certain of the Primitives who have fixed upon their canvases the inexpressible emotions of the soul. Ingres, worshiper of form, consummate master of line, has here attained this rare power of magic."

'THE APOTHEOSIS OF HOMER' PLATE X

IN 1826, after his return from his first sojourn in Italy, Ingres was commissioned by the French government to decorate the ceiling of one of the galleries of the Louvre. For his subject the artist took 'The Apotheosis of Homer,' and in his treatment of the theme achieved what is regarded as his finest work in composition of the grand style.

Before the entrance to an Ionic temple, Homer, the blind Greek poet, is seated, like Jupiter, scepter in hand, upon a gilded throne. A winged figure of Victory, clad in rose-color, crowns him with a wreath of laurel, and on either side are grouped the most illustrious artists, poets, and musicians of all time. Here is Apelles leading Raphael by the hand; Æschylus presenting a scroll on which his tragedies are written; Phidias with his mallet; Pindar holding his lyre; Plato, Socrates, Horace, Virgil, and Dante, and, farther down, Shakespeare, Tasso, Corneille, Poussin, Gluck, Mozart, Racine, Molière, Fénelon, and others, while on the steps at Homer's feet, personified as the poet's daughters, are seated the 'Iliad' and the 'Odyssey.' The first is at the left, clad in red, and with Achilles' sword beside her; the other, enveloped in a sea-green mantle, is shown in profile, holding across her knee the oar of Ulysses.

In the loftiness of its style and the purity of its lines, 'The Apotheosis of Homer' is one of the noblest examples of the classic school of painting. Al-

though it cannot be called in any way a copy of Raphael, it is evident that in painting it Ingres had in mind the 'Parnassus' and the 'School of Athens' (see MASTERS IN ART, Vol. 4, Part 40), those grand creations of the painter whom he regarded as superior to all others.

A copy by his pupils now occupies the place of Ingres' great ceiling decoration. The original picture is exhibited in one of the rooms of the Louvre, where it is seen to better advantage. The figures are life-sized, and the canvas measures more than twelve feet high by nearly seventeen feet wide.

A LIST OF THE PRINCIPAL PAINTINGS BY INGRES WITH THEIR PRESENT LOCATIONS

BELGIUM. BRUSSELS, MUSEUM: Virgil reading the Æneid (study) — LIÈGE, MUSEUM: Napoleon Bonaparte as First Consul — ENGLAND. LONDON, SOUTH KENSINGTON MUSEUM, IONIDES COLLECTION: Henry IV. and the Spanish Ambassador; Sleeping Odalisque — FRANCE. AIX, MUSEUM: Jupiter and Thetis; Portrait of the Painter Granet — ANGERS, MUSEUM: Francesca da Rimini — AUTUN, CATHEDRAL: The Martyrdom of St. Symphorien — CHANTILLY, CONDÉ MUSEUM: Portrait of Madame Devauçay (Plate IX); Portrait of Ingres; Stratonice; Francesca da Rimini; Venus Anadyomene — DAMPIERRE, CHÂTEAU OF THE DUKE OF LUYNES: The Iron Age and The Golden Age (two unfinished mural paintings) — MONTAUBAN, MUSEUM: Jesus among the Doctors; Ossian's Dream; Portrait of Ingres' Father; Portrait of Belvèze; Portrait of a Man — MONTAUBAN, CATHEDRAL: The Vow of Louis XIII. (Plate VIII) — MONTPELLIER, MUSEUM: Portrait of Desdebans; Stratonice; Oil Studies for 'Jesus among the Doctors' and 'The Apotheosis of Homer' — NANTES, MUSEUM: Portrait of Madame de Senonnes (Plate II) — PARIS, LOUVRE: Christ giving the Keys of Heaven to St. Peter; The Apotheosis of Homer (Plate X); Œdipus and the Sphinx (Plate I); 'La Source' (Plate VI); The Virgin of the Host; Jeanne d'Arc at the Coronation of Charles VII.; Roger liberating Angelica; The Large Odalisque; The Bather; Portrait of M. Bertin (Plate VII); Portrait of Cherubini; Portrait of M. Cordier; Portraits of M. and Mme. Rivière; Portrait of Mlle. Rivière; Portrait of M. Bochet — PARIS, ÉCOLE DES BEAUX-ARTS: Romulus victorious over Acron, King of the Sabines; The Ambassadors of Agamemnon in the Tent of Achilles — PARIS, HÔTEL DES INVALIDES: Portrait of Napoleon Bonaparte — PARIS, THÉATRE FRANÇAIS: Louis XIV. and Molière — PARIS, COLLECTION OF M. DEGAS: Portraits of M. and Mme. Leblanc — PERPIGNAN, MUSEUM: Portrait of the Duke of Orleans (repetition of the one at Versailles) — ROUEN, MUSEUM: 'La belle Zélie' — TOULOUSE, MUSEUM: Virgil reading the Æneid — VERSAILLES, PALACE: Portrait of the Duke of Orleans — ITALY. FLORENCE, UFFIZI GALLERY: Portrait of Ingres (see page 274) — ROME, QUIRINAL PALACE: Ossian's Dream — ROME, VILLA MIOLLIS: Virgil reading the Æneid — RUSSIA, ST. PETERSBURG, IMPERIAL COLLECTIONS: The Virgin of the Host — SWITZERLAND. COPPET, CHÂTEAU: Portrait of the Comtesse d'Haussonville.

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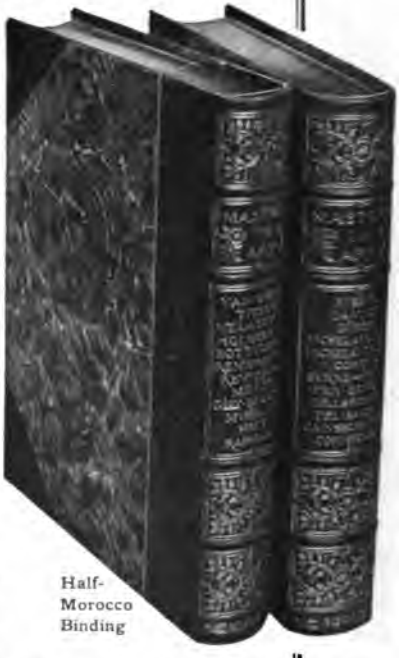

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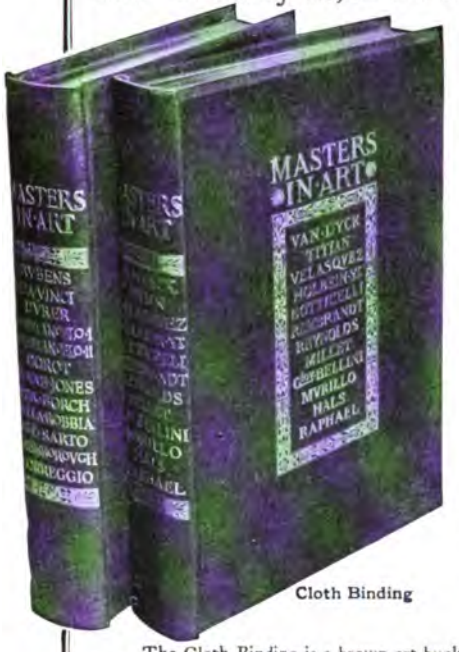

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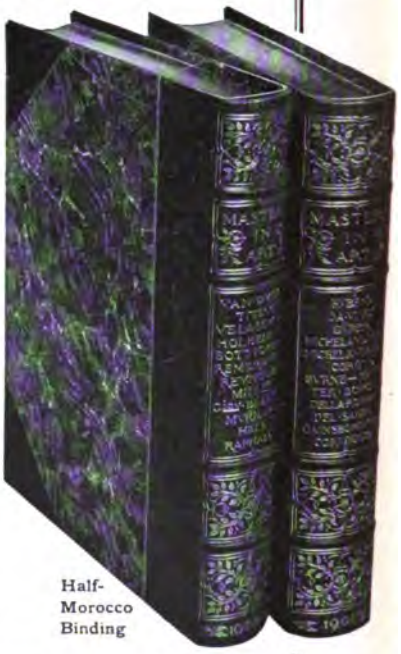
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WILKIE

PART 80——VOLUME 7

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42 Chauncy Street
Boston

MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 80 AUGUST, 1906 VOLUME 7

Wilkie

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The Temple at Pæstum

THIS FACSIMILE REPRODUCTION of the water-color by Hubert G. Ripley was made for a special feature of *The Architectural Review*. It is 7¼x9¾, and will be appreciated by every one interested in Greek architecture. We had one hundred extra reproductions made and offer them to MASTERS IN ART subscribers for 50 cents each, post-paid. The above illustration gives no idea of the fine color effect of the print, which the artist has approved as being a perfect reproduction of the original painting. We cannot too strongly recommend our readers to secure a print for framing.

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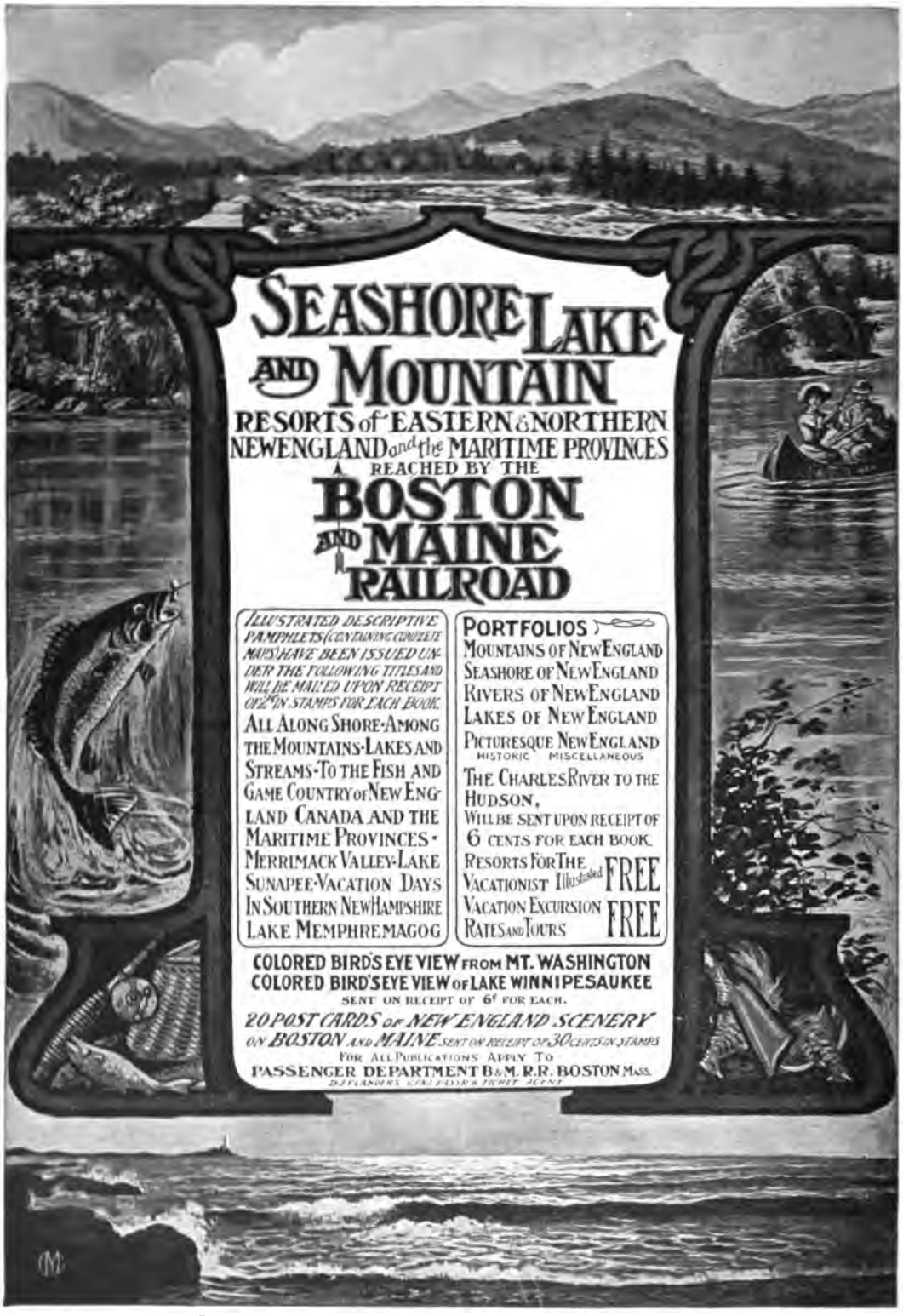
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Wilkie

ENGLISH SCHOOL

WILKIE
THE LETTER OF INTRODUCTION
OWNED BY T. BROCKLEBANK, ESQ., HESWALL, ENGLA

WILKIE
THE PENNY WEDDING
BUCKINGHAM PALACE, LONDON

WILKIE
BLINDMAN'S BUFF
BUCKINGHAM PALACE, LONDON

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WILKIE
THE RABBIT ON THE WALL
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MASTERS IN ART PLATE V

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WILKIE

THE REFUSAL

SOUTH KENSINGTON MUSEUM, LONI

WILKIE
THE VILLAGE FESTIVAL
NATIONAL GALLERY, LONDON

WILKIE
THE MAID OF SARAGOSSA
BUCKINGHAM PALACE, LONDON

MASTERS IN ART PLATE IX
PHOTOGRAPH BY HANFSTAENGL
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WILKIE
THE PREACHING OF JOHN KNOX
NATIONAL GALLERY OF BRITISH ART, LONDON

WILKIE
CHELSEA PENSIONERS READING THE WATERLOO GAZETTE
OWNED BY THE DUKE OF WELLINGTON, APSLEY HOUSE, LONDON

PORTRAIT OF WILKIE BY HIMSELF
SCOTTISH NATIONAL PORTRAIT GALLERY, EDINBURGH

From the time when he was too poor to afford models until long after he had attained celebrity, Wilkie, for the practice it gave him, frequently painted his own likeness. One of the most interesting of these portraits is here reproduced, showing him at the outset of his career, not long after his first great success. In person, Wilkie was tall and somewhat ungainly; his complexion was pale, his eyes blue, his thick hair a tawny yellow, his nose rather short, and his mouth humorous.

Sir David Wilkie

BORN 1785: DIED 1841
ENGLISH SCHOOL

SIR DAVID WILKIE, son of David Wilkie and his third wife, Isabella Lister, was born on November 18, 1785, at Cults, a small village on the banks of Eden Water in the county of Fife, Scotland, where his father was settled as minister of the Presbyterian church. The parish of Cults was poor and the minister's salary, at no time exceeding £100 a year, barely sufficed for the support of his family of five children—four sons and a daughter. It was therefore amidst the humblest surroundings that David's early years were passed. Almost from babyhood he showed a fondness for drawing. In later life he used to say that he "could draw before he could read, and paint before he could spell," and numerous stories are told of the way in which "wee sunny-haired Davie" covered the bare walls of his nursery in the manse with rude sketches made with a burnt stick or a bit of chalk.

When six years old he was sent to the village school at Pitlessie, about a mile from home. From all accounts he spent his time there in drawing portraits of the other boys, which, as his reputation with his comrades increased, he would barter for marbles, pencils, or pieces of chalk.

At twelve he was removed from Pitlessie school to one at Kettle, two miles farther up the river Eden. The master there, a Dr. Strachan, used to declare that David, though always quiet and demure, was "the most singular scholar he ever attempted to teach, with an eye and an ear for all the idle mischief that was at hand." Slates, benches, and walls were covered with his sketches. When his head was supposed to be down over his task, he was drawing upon the margin of his book likenesses of his fellow-pupils.

Even in the "kirk" his irrepressible pencil did not rest, and while his father preached from the pulpit the boy's eyes, wandering over the cold, bare little building with its heavy pews and clumsy gallery, would be struck by some worthy member of the congregation, and in a moment he was intently sketching his unconscious model on the fly-leaf of Bible or psalm-book. Once, yielding to temptation, he even took the minister himself for his subject, drawing his portrait with a piece of soft charcoal on the bald head of the venerable miller of Pitlessie, David's maternal grandfather, as the latter was sunk in slumber.

After eighteen months' schooling at Kettle the boy was sent for a short time

to the Academy at Cupar, where he remained until he was fourteen. There he was taught drawing and dancing by a "wandering professor," and there, too, he learned to play the fiddle.

In November, 1799, the minister of Cults having given a reluctant consent to his son's devoting himself in earnest to the study of art, David, accompanied by his father, went to Edinburgh with a letter of introduction from the Earl of Leven to Mr. George Thomson, secretary of the Trustees' Academy of Design. He presented himself as a candidate for admission to that institution, but the sketches that he submitted were not deemed good enough to enable him to enter, and it was only through the intervention of Lord Leven that the doors of the Academy were opened to him.

Ensconced in an attic room in the old part of Edinburgh, Wilkie now became a constant attendant at the school, where he pursued his studies under John Graham, master of the classes in drawing and painting. Burnet, one of his fellow-pupils, tells us that he had "very little knowledge of drawing, but much enthusiasm of a queer and silent kind," and "though behind others in skill, he surpassed all his companions in comprehending the character of whatever he was set to draw." "He was always first on the stairs leading up to the Academy," writes Burnet, "anxious not to lose a moment of the hours of drawing. . . . After Academy hours those who were apprentices returned to their several professions; but Wilkie invariably went back to his lodging, there to follow out what was begun in the Academy by copying from his own hands and face in a mirror."

Often he was to be seen in the market-place, or streets of Edinburgh, sketching some picturesque group; and when too poor to pay his models with money he would play a tune on his fiddle, which was invariably held by them to be ample compensation.

Such industry as Wilkie's had its reward. His progress was rapid, and before long he won a ten-guinea prize in a competition among the students, by a picture of 'Diana and Calisto.' This was followed by a study of 'Village Politicians' and a sketch from 'The Gentle Shepherd,' in both of which his predilection for genre subjects was manifested.

Early in 1804 we find him once more at Cults, trying his hand at portraiture, and before a year was over he had turned one of the rooms of the manse into a studio, and with a chest of drawers for an easel, had set to work upon his first important composition. For a subject he chose a country fair; for his models, the people of Cults and members of his own family.

When completed, 'Pitlessie Fair,' as this picture was ultimately called, caused a sensation. People from all the villages round about flocked to Cults to see the famous work and the youthful painter, then barely nineteen. Mr. Kinnear of Kinloch became its purchaser for £25, which in the estimation of the artist and of all Cults seemed a most munificent sum.

Encouraged by this success, Wilkie visited St. Andrews, Dundee, and Aberdeen, in the hope of finding employment in portraiture, a branch of art in which he never excelled, but which at that time was more remunerative than any other. Orders, however, were not numerous, and finally, in May, 1805,

with some £60 in his pockets, he sailed in a packet from Leith for London, carrying with him, besides various sketches, a small picture called 'Bounty Money, or The Village Recruit' which he hoped to dispose of in the metropolis.

Arrived in London, Wilkie took lodgings at No. 8 Norton St., Portland Road, and as soon as the Royal Academy schools opened, he entered as a probationer. "There is a raw, tall, pale, queer looking Scotchman come," wrote Jackson, one of the students there, "an odd fellow, but there is something in him." Wilkie soon became acquainted with his companions, among whom Jackson, Mulready, Haydon, and William Collins were his special friends. Meantime he was advanced from a probationer to a regular student, and outside of study hours began a picture of 'The Village Politicians,' which, through the kindness of a friend, was brought to the notice of the Earl of Mansfield, who somewhat vaguely agreed to purchase it for fifteen guineas. When it was nearly finished Lord Mulgrave and Sir George Beaumont, hearing it highly praised by one of Wilkie's friends, called at his studio to see the painting, with which they were so much pleased that each commissioned him to paint a picture, and, as a further mark of appreciation of his talent, Sir George bestowed upon him Hogarth's mahlstick, which he owned and had been keeping until some painter should be born who, to his thinking, should be worthy to possess it.

In spite of all the praise accorded 'The Village Politicians,' it was with difficulty that Wilkie could be persuaded to send it to the Academy exhibition, where, however, when hung on the walls it attracted so much attention that it soon was acknowledged to be the picture of the year. No one was more surprised at its success than Wilkie himself. Haydon tells an amusing story of how he and Jackson, reading in the paper the day after the opening of the exhibition a commendatory notice of the artist, rushed to Wilkie's room. "Wilkie, my boy, your name's in the paper!" cried Haydon. "Is it rea-al-ly?'" said Wilkie, in his slow drawl. "I read the puff," Haydon goes on, "we huzzaed, and taking hands, all three danced round the table until we were tired." The next day the three friends went to the Academy together. There was no getting near the popular picture. Wilkie, very pale, kept saying: "Dear, dear, it 's jest wonderful!"

Would-be purchasers for the painting were numerous, but Wilkie felt that Lord Mansfield had the first claim, though even his modesty demurred at letting his picture go for so small a sum as fifteen guineas. Eventually Lord Mansfield, after some unseemly protest, paid him double that amount.

For Sir George Beaumont, well known as a lover of art and liberal patron of artists and who became one of Wilkie's best friends, the young painter now executed his since famous work, 'The Blind Fiddler.' Orders now poured in upon him. "I believe I do not exaggerate when I say that I have at least forty pictures bespoke," he wrote to his brother John in India.

In May, 1807, the artist visited his home in Cults. Great was the rejoicing in the manse and in the neighborhood, where all took pride in his success, and from far and wide friends came to congratulate David and his parents. During this visit Wilkie fell ill, and it was October before he returned to London. He

then set to work to fill his numerous commissions. Among the best known of his pictures of this period are 'The Card Players,' painted for the Duke of Gloucester, and 'The Rent Day' for Lord Mulgrave. While at work upon this last subject, to facilitate his study of the effect of light and shade, Wilkie, whose faculty for mechanical work was second only to his talent for painting, modeled little figures in clay, which he arranged in the desired positions in a miniature room made of a box, with a window cut in one end to admit the light.

Two years after this, in 1809, when twenty-four, Wilkie was elected an Associate of the Royal Academy. His circle of acquaintances was steadily increasing. His letters and diary tell of visits, both professional and social, to numerous country-seats: now he is painting a portrait of the Marchioness of Lansdowne at Southampton Castle, now he is at Coleorton visiting Sir George Beaumont, or, again, making a tour in Devonshire with Haydon, whose friendship plays an important rôle in Wilkie's life. Drawn to one another it may be by the very differences in their natures, the two men were deeply attached. Wilkie's cautious, practical disposition was frequently a curb upon Haydon's recklessness, and although the latter in his autobiography often ridicules his friend's tall, ungainly figure, broad Scotch accent, and slow deliberation, he nevertheless highly valued Wilkie's sound judgment, simplicity, and honesty.

Many stories are told of the young Scotchman's peculiarities, of his awkward manner, and drawling, hesitating way of speaking. His good humor was imperturbable, his nature absolutely free from jealousy, and his industry unceasing. "Lads, let 's jest be doing," was a customary way with him of closing a fruitless argument. Haydon tells of his inveterate habit of saying, "Rea-al-ly." When one of his friends, Callcott, told him that every one complained of this, Wilkie pondered for a moment and then said, "Do they rea-al-ly?" "You must leave it off." "I will, rea-al-ly." "For heaven's sake," said Callcott, "don't keep repeating it, it annoys me." Wilkie smiled, and then in the most unconscious mannner said slowly, "Rea-al-ly!"

Writing of him in after years, Leslie said: "The little peculiarities of his character, as they all arose from the best intentions, rather endeared him to his friends than otherwise. He was a modest man, and had no wish to attract attention by eccentricity, and indeed all his oddity, and he was in many things very odd, arose from an extreme desire to be exactly like other people. Naturally shy and reserved, he forced himself to talk. . . . He was always ceremonious, but, as I have said, from modesty, and not from pride or affectation, for no man had less of either."

In 1810 Wilkie had an unfortunate experience in being asked to withdraw from the Academy exhibition, prior to its opening, the picture he had sent in, called 'The Wardrobe Ransacked,' the alleged reason for the request being that the work was not equal to his previous productions and would suffer by comparison with a picture by Blake, another painter of genre. Although feeling that the ignominy of removing his picture would probably be greater than any injury to his reputation which might accrue from exhibiting it, Wilkie withdrew the panel. Conflicting accounts of this transaction render it difficult

to judge rightly of the facts, but there seems reason to suspect that jealousy of Wilkie's success among a certain faction of the Academy was at the bottom of the trouble.

During the following autumn Wilkie was at work upon a large canvas called 'The Village Festival.' Towards the close of the year his health, never very robust, gave way and he was obliged for a time to suspend work. In the following February, 1811, he was elected to full membership in the Royal Academy. His picture of 'Blindman's Buff' was begun at about this time; 'The Village Festival' was completed, and in the spring of 1812 both pictures were exhibited, with a number of others of his works, in a gallery in Pall Mall hired by Wilkie for the purpose. Although it extended his reputation, this undertaking not only gave offense to some of his brother Academicians, but was a decided financial failure. The public, it is true, patronized the exhibition well, but an attachment for rent was entered against the previous tenant of the room, 'The Village Festival' was seized, and Wilkie was obliged to pay £32 for its release. This incident led to the execution of his picture 'Distraining for Rent.'

In December of this same year, 1812, Wilkie's father died, and in the following summer his mother and sister joined him in London, where all made their home together in Lower Phillimore Place, Kensington. "A more devoted, affectionate son than Wilkie it would have been difficult to find," writes Lord Ronald Gower. "Never had he rejoiced over any of his artistic triumphs as he did now with his mother and sister to care for and live with."

'The Bagpiper,' 'The Letter of Introduction,' and 'The Refusal' are the principal pictures of this period, which was also marked by a six weeks' visit to Paris in company with Haydon. There Wilkie carefully studied the pictures in the Louvre, where the works of the Dutch school aroused his greatest admiration. Two years later he again went to Europe, this time accompanied by Raimbach, the engraver of many of his works, and visited the principal cities of the Netherlands.

To Scotland he devoted his holiday wanderings in 1817, and there became acquainted with the philosopher Dugald Stewart, James Hogg the poet, and with Sir Walter, then Mr., Scott, with whom he spent some delightful days at Abbotsford. "I have never been in any place," he wrote from there to his sister, "where there is so much real good humor and merriment. There is nothing but amusement from morning till night, and if Mr. Scott is really writing 'Rob Roy' it must be while we are sleeping."

Immediately upon his return to London he resumed work upon a picture called 'The Penny Wedding,' for which he had made many sketches while in Scotland. This was followed by 'Reading the Will,' purchased by the King of Bavaria and now in the New Pinakothek, Munich. Several smaller subjects were also painted, and meantime the indefatigable artist was engaged upon an important work for the Duke of Wellington, representing 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo'—a picture which when exhibited made nearly as much stir, we are told, as Waterloo itself.

Another expedition to Scotland was undertaken in 1822 for the purpose of

collecting material for a picture of John Knox preaching, and for a subject commemorative of the visit of George IV. to Edinburgh, for which 'The Reception of George IV. at Holyrood' was finally selected. In the following year, on the death of Sir Henry Raeburn, Wilkie had the honor of being appointed his successor as Limner to the King in Scotland.

Again in the north in 1824, making studies for his 'John Knox' and being royally entertained in Edinburgh, Wilkie was called home by his mother's illness, but reached London too late to see her again in life. This sorrow was a crushing one to him and was followed by a succession of tragedies. His brother James, who had returned from Canada broken in health, died, leaving a widow and family of children; news was received from India of the death of his elder brother John, who also left a widow and several children; and in addition to these blows, the gentleman to whom his sister was engaged dropped dead on the day before her intended marriage.

This series of misfortunes meant increased financial cares for Wilkie, whose health broke under the strain. A nervous cerebral trouble unfitted him for work, and his doctors ordered a complete change of air and scene. Accordingly, accompanied by his cousin David Lister, and by the American painter Gilbert Stuart Newton (nephew of the portrait-painter, Gilbert Stuart), Wilkie left England for an extended stay in Europe. Paris failed to divert the invalid, rendered restless and despondent by grief, and they turned towards Italy, visiting Milan, Geneva, Pisa, Florence, Rome, Naples, and Pompeii. Gradually Wilkie's interest in his surroundings was awakened, and the letters he wrote to friends at home are full of his impressions of all that he was seeing.

In Rome the news reached him of the failure of his print-sellers, involving him in heavy loss. Writing to his brother Thomas at the time of this new trouble, he said: "In all these difficulties I feel no want of resource in my own mind. With anything like returning health I can contest the whole of them inch by inch." But health refused to return. Wandering north to Bologna, Parma, Padua, Venice, and on to Munich, he was advised to spend another winter in a mild climate, and after visiting Prague and Vienna, where he was entertained by Prince Metternich and the French ambassador, he returned to Rome and was made welcome there by a banquet given in his honor by Scottish artists and amateurs. Soon after this the sad news reached him of the death of Sir George Beaumont, who for more than twenty years had been his stanch and helpful friend.

In the summer of 1827 Wilkie's health was sufficiently reëstablished to allow him to paint, and in Switzerland he once more took up his brush. Thence he journeyed into Spain, and passed seven months at Madrid, where he met and enjoyed the friendship of Washington Irving. The artist was completely captivated by the works of the Spanish masters, above all by those of Murillo and Velasquez, and when, in May, 1828, he left Spain, those painters had become his models.

In June, after an absence of three years, Wilkie was again in London, full of enthusiasm for the works of the Italian and Spanish masters, depreciating all his own early successes, and eager to try his hand at what was to him the

new method, which had the advantage of being less arduous than his former manner of painting. In the exhibition of the following year were eight of his pictures, all in the changed style,—'The Maid of Saragossa,' 'The Guerilla Council of War,' 'The Pifferari,' and others. The general public looked with small favor on these works of their favorite painter, nor was he spared by the critics; but he was firm in his new departure, and four of the pictures were bought by the king, George IV., who professed admiration for Wilkie's change of style.

'The Reception of George IV. at Holyrood' was now nearing completion and necessitated another trip to Scotland, and work on 'The Preaching of John Knox' was resumed. In 1830, on the death of Sir Thomas Lawrence, Wilkie was appointed Painter in Ordinary to George IV., an office which he retained under both William IV. and Victoria. He also became a candidate for the now vacant office of president of the Royal Academy, but was defeated by Sir Martin Archer Shee.

With his habitual industry Wilkie had returned to his painting, and during the next ten years produced a great number of works, including 'The Peep o'Day Boy's Cabin,' 'The Whisky Still' (painted after a visit to Ireland), 'Sir David Baird discovering the Body of Tippoo Sahib,' 'Queen Victoria's First Council,' and several portraits. But although he worked with his old vigor, none of his pictures of this period can compare favorably with his earlier productions.

In addition to his painting Wilkie had from time to time tried his hand at etching. Examples of his work in this branch of art are very rare, but show that he possessed remarkable skill. Among the finest are 'The Pope and Benvenuto Cellini' and 'The Lost Receipt,' both of which Philip Gilbert Hamerton, one of the highest authorities on etchings, considers "equal to the best work of the old masters."

In June, 1836, Wilkie was knighted by King William IV.; in the following year he removed to Vicarage Place, Kensington, where he built a "beau-ideal of a studio," and where the last years of his life in London were passed.

Four years after this, in company with his friend Mr. William Woodburn, Sir David Wilkie left England for the East. Passing through Holland, Germany, and Austria, he reached Constantinople, where he painted a portrait of the sultan, Abdul Medjid, and from there went to Jerusalem—"the most interesting city in the world," he wrote home. His letters and journal written during this expedition are full of appreciation of the country through which he was passing, and show that he recognized in Palestine a prolific field for inspiration for a painter.

In April, 1841, the travelers turned towards home. They reached Alexandria near the end of the month, but were detained there some four weeks, waiting for their steamer. Wilkie began a portrait of the famous Viceroy of Egypt, Mehemet Ali, but before its completion the *Oriental*, in which they were to return to England, had arrived, and on May 26 they set sail. When they reached Malta Wilkie became ill, it was thought from eating too freely of fruit, but he recovered and was on deck on the evening of May 31. The next

morning he was found lying unconscious on the floor of his stateroom, and before noon, just after the *Oriental* had passed Gibraltar, he quietly breathed his last. The steamer at once put back, and a request was sent ashore for permission to land the body. Owing to quarantine regulations, however, this request was refused, so the ship's carpenter made a rude coffin, and at half past eight in the evening of the day on which he had died, June 1, 1841, the engines of the *Oriental* were stopped, the funeral service was read, and the body of Sir David Wilkie was lowered into the sea.[1]

The sorrow felt in England and Scotland when the news of Wilkie's death reached there was universal. "His life," writes Lord Ronald Gower, "was one of constant, earnest, honest work. . . . As an artist he had great and original talent; as a friend he was true and loyal; and as a son and a brother he was most self-sacrificing and devoted. In all respects David Wilkie was an honest man, of whom all Scotchmen may be justly proud."

The Art of Wilkie

EDWARD PINNINGTON 'SIR DAVID WILKIE'

TO a true appreciation of Wilkie as an artist, the first essential is that art and its objects should be looked at as nearly as may be from his point of view, and be seen through his eyes if that were possible. He can afterwards be tried by any abstract standard the critic chooses. Only by his motive can his accomplishment be measured; the question of worthiness or worthlessness, nobility or ignobility, opulence or poverty, rightness or wrongness, follows the unveiling of the idea and the analysis of its expression.

It must, furthermore, be remembered that art is an evolution, and that criticism follows and cannot lead art. Turner was not Claude, Corot was not Hobbema, Whistler is not Titian, and Orchardson is not Wilkie. The older order is always changing, and the channels are many through which the message of art reaches humanity.

It is, moreover, possible to form a relative as well as an absolute estimate of art, and to adjudge him a representative painter who best illustrates the particular phase of art distinctive of his own time. For it may, in the first place, be said broadly that there is no form of past art that may not be found in present practice. It were, accordingly, folly to break down the intermediate steps between the imitative dexterity of realism, the conventional and arbitrary phrasing of idealism, and the intellectuality of personal impressionism. . . .

Wilkie was a realist and something more. What he says in his 'Remarks' is reflected in his practice: "If true art were but an exact representation of nature, it would be practised with absolute certainty and assurance of success; but the duty of art is of a higher kind. . . . Art is only art when it adds mind to form."

[1] Turner's great picture in the National Gallery (see MASTERS IN ART, Part 35, Vol. 3), entitled 'Peace: Burial at Sea,' impressively commemorates the event.

This must be remembered when it is said that his first aim was truth to reality. When he painted the blue jacket and the striped petticoat, the Jew's harp and the plucked fowl, the fiddle and the pulpit, from the things themselves, he did not do so for their own sakes. He introduced them neither as points of form nor as notes of color. He regarded them solely as essentials to the completeness of his conception. He went to Palestine in search of facts, but the facts were wanted to illustrate the Scriptures and to confirm their accuracy.

Radiating from this center, his other opinions are easily traced. He held matter above manner, expression and sentiment above dexterity of brushwork. Color he placed in the forefront of pictorial quality, but the intellectual side of art was ever to him more than the technical. So much may be gathered from the record of his foreign tours. . . .

In his own time Wilkie was both derided and held in high esteem. We have read of his style being dubbed the pan-and-spoon and pauper style, and even Edward Fitzgerald said, "There was always something vulgar about Wilkie." Mackay's protest needs no emphasis, that if he drew his subjects from common life, in his style there is nothing vulgar. Writing in 1887, Professor Hodgson, R. A., says, "There is no trace left of Dutch influence, of Metsu, Ostade, or Ter Borch; the type of art set by Wilkie, Webster, and Mulready has gone the way of the great auk and the dodo." It has gone, we are told, "to give way to a more restless feeling, to greater earnestness in pursuit of truth." The old question recurs, What is truth? Surely Wilkie sought it, or what he mistook for it, with earnestness. It is on record that Sir George Beaumont used to tell of watching Wilkie while painting, when so intense was his labor that he scarcely seemed to breathe. He was intent upon the pursuit of truth. . . .

C. R. Leslie, R. A., comments upon the beauty of one picture, the grandeur of another, upon the excellence of Wilkie's composition, the truth of his effects, the taste of his execution, and compresses his final judgment into a single word—"the country, by the death of Wilkie, lost a great artist."

Further opinion, chiefly lay, has a biographical interest, but holds little of either light or leading. Ruskin says, "Wilkie becomes popular, like Scott, because he touches passions which all feel, and expresses truths that all can recognize." Scott values Wilkie, "the far more than Teniers of Scotland," because he had something to say to the mind of a man like himself. This accords with Mollett—"Wilkie is the plain man's friend;" and with Allan Cunningham—"He spoke to all degrees of knowledge and to all varieties of taste." Bulwer esteems him "the Goldsmith of painters, in the amiable and pathetic humor, in the combination of smiles and tears, of the familiar and the beautiful." To Mrs. Charles Heaton he is, after Hogarth, "the greatest painter of familiar life of the English school"—his pictures need no explanation. Wedmore, on the other hand, finds little more in Wilkie than a desire to amuse; there is no message, no dignity, in his early art; and he winds up a marvel of criticism by saying that, through Turner's great picture, Wilkie's death is more remembered than his life.

William Bewick, artist, was surprised that in painting Scott, Wilkie should have followed the Goldsmith of Reynolds: "I expected that such a man as

Wilkie would have struck out something of his own—an original impression of the individual character." Dr. Waagen pronounces Wilkie "the greatest subject-painter, not only in England, but of our time," and his pictures "the most spirited, animated, and faithful representations of the peculiarities and modes of life of the English." Tirebuck concludes his sketch of the painter with these memorable words: "Some painters have taught us to admire nature; some have increased our affection for animals; Wilkie has deepened our love of mankind." . . . Sir Walter Armstrong decides that, if Wilkie had held by his Dutch masters, "he would have stood on a far higher pedestal than he does now." With their works as a standard, and the Scots peasantry for subjects, "he would have been a pictorial Burns." . . .

From 'The Village Politicians' onward to 1811, Wilkie was under the influence of Teniers. As the type of the Teniers period Burnet takes 'The Blind Fiddler.' Ostade followed, and held Wilkie in thrall down to about 1822. This period includes 'Blindman's Buff,' 'Duncan Gray,' 'Distraining for Rent,' and 'The Chelsea Pensioners.' Rembrandt came in with 'The Parish Beadle,' and, according to Dr. Waagen, 'Columbus' was painted under the joint influence of Murillo and Velasquez. From all this it would appear that Wilkie never expressed himself. He painted chiefly in Dutch and Spanish. There never, alas! was a Wilkie period. Upon this point the sanest dictum appears to be that of Brydall: "Wilkie repeatedly changed his style. . . . without imitating any one. He experimented on his own powers with the intention of developing new methods, and was cautious in allowing himself to believe that he had at any time attained the greatest excellence of which he was capable." . . .

Taking them all in all, Wilkie's soundest critics will in all likelihood be found in the Redgraves and Théophile Silvestre. The former remind us that, after Spain, he not only ignored all executive finish, but considered it as tending to bad art. They allow that, in his later works, there is great beauty in the rich tone and the mellifluent melting of the color into it. But "in choosing historical rather than merely dramatic subjects, Wilkie shut himself out from his strongest quality—character." They also think the change led him out of his depths and beyond his powers. In his portraits they find the heads wanting in drawing and in high character. His weakness consists in the inability to seize the mental characteristics of a sitter, and to give the best expression. His middle methods, too, had a bad influence, tending to bring discredit upon English pictures, as entirely wanting in permanency. They, and the pigments he used, were accordingly soon discarded. "His early art certainly made a great impression on the English school; showing how Dutch art might be nationalized, and story and sentiment added to scenes of common life treated with truth and individuality." Silvestre places Wilkie beside Hogarth, but he makes the contrast between them instructive and suggestive. . . .

Wilkie recorded and transcribed, naturalized and described, but he also translated nature and human life. He did not forget, firstly, to infuse living thought and emotion into the dead matter of nature, and, secondly, that the matter thus enlivened must be clad in the manner approved of art.

He presents no deep problem, provided we take him as he offers himself to be taken. Although criticism now demands subjectivity in the highest art, the art that, like Wilkie's, is largely objective, but so far subjective as to reveal the individuality of the artist, will never pass away. Art may be said alternatively to be moving from not only the form, but the more obvious and direct impression of nature, to the statement of the personal impression of the painter.

In the latter case everything depends upon the imaginative power and esthetic constitution of the artist. Subject cannot carry him above his own perception of the beautiful. It is possible to make a picture out of a combination of color that shall be intellectually and emotionally vacuous, and yet full of stereoscopic charm. It is also possible to lend color, even at a sacrifice of part of its beauty, to the phrasing of an appeal to either the emotions or the intellect, or both. The art that makes the triple appeal must needs be greater than that which is concentrated upon a single aim. The picture that pleases and satisfies the eye, and at the same time touches the heart and quickens the understanding, must needs be greater than one that fascinates the eye but goes no further.

And such was the aim and measurable accomplishment of Wilkie. He did not paint pictures which are mere canvas and paint set in a gilt frame. He carried technique to as high a point of excellence as he could attain, and in the language of form and color addressed himself to the heart and mind of man. So long as human nature is constituted as it is, so long as the heart has passions and humanity remains the one great subject of all-absorbing interest to man, so long will there be a place in art for such works as those of Sir David Wilkie.

J. E. HODGSON AND F. A. EATON 'THE ROYAL ACADEMY AND ITS MEMBERS'

THE pictures which Wilkie painted between 1806 and 1825, and which all belong to what may be termed his first style, are no doubt those on which his fame will chiefly rest. His extraordinary ability in the composition of groups of figures and accessories, and in rendering truth of character and expression, is seen at its best in these earlier works; no painter has, perhaps, ever exceeded him in the deftness with which he could express the twinkle of an eye or the quiver of a lip. . . .

After Wilkie's visit to Spain in 1827, he adopted a change of style, for which no doubt the fascinating works of Velasquez were answerable. Such pictures as 'The Maid of Saragossa' and 'The Preaching of John Knox' still show his powers of composition standing him in good stead, and wherever he gets a chance he displays his old dexterity in the expression and character of the heads; though he is not nearly so much at home with lords or ladies or Spanish monks as he is with Highland pipers or Fifeshire peasants. At this period of his life he had become the abject slave of asphaltum, which seductive but treacherous pigment, though it might for a time produce something approaching the deep shadow tones of Rembrandt, would by no means help him to the somber and sedate grays of the mighty Spaniard. You cannot teach an old dog new tricks. Excited to a new departure in breadth of treatment by seeing

the works of Velasquez, it is marvelous how Wilkie totally failed in catching the aspect and spirit of the Spanish master.

In one respect, indeed, he may claim resemblance to him, and that is in the intenseness of his nationality. Just as Velasquez was the very essence of a Spaniard, so Wilkie was the most Scottish of Scotsmen; he might almost be considered the Burns of art, for his picture of 'The Penny Wedding' breathes with the very soul of Burns, and he is never so successful in the expression of life and character as when the scenes and the people he represents are those of his native land.

T. SILVESTRE 'L'ART, LES ARTISTES, ET L'INDUSTRIE EN ANGLETERRE'

THE personages on David Wilkie's canvases are portrayed as accurately as if seen through an object-glass. A figure by Hogarth is the portrait of a passion; a figure by Wilkie is the portrait of an individual. Hogarth paints what strikes his eye in order to deduce a moral from it; Wilkie paints what he sees in order to amuse and please. Hogarth's work is a moral history; Wilkie's is a familiar chronicle. One speaks to the mind; the other addresses the eye. In the English types which he paints Hogarth makes us acquainted with men of all times and all countries; in those same types Wilkie shows the characteristics of his nation. Hogarth is a psychologist as well as a painter; Wilkie is a painter, an excellent painter, but nothing more. He carries a truthful rendering of expression even farther than Hogarth, but his figures, instead of expressing an idea, express a passing sensation. A man coughs, laughs, or drinks. Wilkie represents him coughing, laughing, or drinking in a perfectly natural way—but that is all. He is superior to Hogarth in execution; and yet Hogarth is more pleasing in his breadth of treatment, and even in his carelessness. Compare Wilkie's 'Blind Fiddler' with Hogarth's 'Election Feast' and you will see the difference.

Wilkie belongs to the amiable family of Teniers; but he excels the Flemish artist by the patient finish of his work and the depth of his color. He gives much thought to his pictures and arranges his most populous scenes in an orderly way, dividing them up according to episodes; Teniers' compositions are for the most part scattered with a kind of disorder. Wilkie's pictures are reports—literal descriptions of what is going on in the house or on the street.

If you listen to an inquisitive man, a man who is curious about the affairs of others, who is minute to excess, whom nothing escapes and who feels that he must describe to you everything he has seen, everything he has observed in any house, or farm, or inn of the United Kingdom, he will give you every detail concerning the father, mother, children, grandparents, servants, the dog, cat, ox, sheep, horse, and ass; he will describe the pots and pans, the chairs, tables, and cupboards, and you will have before you the painter Wilkie; but if he omit a single board, stick, glass, or door-nail, then that man is not Wilkie.

There is only one way to express an opinion of this genius, so painstaking and so conscientious in depicting every little detail of nature, and that is to try to paint with words one of the subjects that he has related with his brush.

Wilkie introduces many contrasts into his works, perpetually balancing the

different expressions of his faces, the attitudes, gestures, forms, ages, sexes, and temperaments. He possesses in the highest degree the power of giving life by gesture. You can almost hear the laughter in his 'Blindman's Buff;' never were children more alive than are those in his picture 'The Rat Hunters.' His genius is like the sparkling genius of Ostade.

Wilkie excels in works of small dimensions; in large canvases he is seen to less advantage. His sketches are admirable; when, however, he carries them farther they are often spoiled by over-elaboration. He is and will always remain a great painter; he is full of life and he imparts it to his works.—FROM THE FRENCH

The Works of Wilkie

DESCRIPTIONS OF THE PLATES

'THE LETTER OF INTRODUCTION' PLATE 1

ONE of Wilkie's most successful works is 'The Letter of Introduction,' painted in 1813. Lord Ronald Gower says: "It is in every sense a masterpiece; it is redolent of the finest humor, and the technique is as admirable as the humor. . . . It is more human, more real, than the whole of his historical compositions together, and is worthy of a place in the Valhalla of British painting."

The incident portrayed is taken from an experience in the artist's early life. When Wilkie first went to London as a youth of nineteen he carried with him several letters of introduction, among which was one to Mr. Caleb Whitefoord, an antiquary and publicist of note. Upon presenting his letter, Mr. Whitefoord, struck by the youthful look of the bashful young Scotchman, inquired his age: "Really now," said Wilkie, with characteristic hesitation. "Ha," exclaimed Whitefoord, "introduce a man to me who knows not how old he is!" and he regarded his visitor suspiciously. "This was in the artist's mind," says Cunningham, "when he formed the resolution to paint the subject; and Caleb and his well-arranged bookcase, his little folding desk, bundles of papers regularly labeled, sword suspended from a nail in the wall to mark his gentle descent, for he was a Whitefoord of that ilk, and a china jar on the floor to mark the man of vertu, sat, as I may say, for his portrait."

"The very top of Wilkie's art," writes Mr. D. S. MacColl, "is 'The Letter of Introduction.' He has got away from the slatiness of 'The Blind Fiddler,' and reached a summit of silvery fair color. For exactness of expression and dainty beauty of painting in the still-life it is like a Metsu."

This painting measures two feet one inch high by one foot nine inches wide, and is here reproduced by permission of the owner, Thomas Brocklebank, Esq., of Heswall, England, who also owns Wilkie's original pen and ink drawing for the picture.

'THE PENNY WEDDING' PLATE II

'THE PENNY WEDDING,' or, as it was originally called, 'The Scotch Wedding,' is one of Wilkie's most popular works. It was painted in 1819 for the prince regent, afterwards George IV., as a companion picture for 'Blindman's Buff,' and is now in Buckingham Palace, London.

"The singular custom," writes Lord Ronald Gower, "which in the early years of the nineteenth century obtained at country weddings in Scotland, called 'Penny Weddings,' had been sung by the poet king James, and, nearer to our own time, by Allan Ramsay. It originated in the guests at these weddings having to pay a penny or to bring some small gift of food or drink towards defraying the wants of the donor of the festival. Wilkie's well-known painting, now in the royal collection, represents the interior of a barn converted into a ball-room. The festival is at its merriest; the famous fiddler, Neil Gow, is playing his best, assisted by another musician; the wedding guests are dancing gaily to their strains; the bride is being led out by the bridegroom, other visitors looking on; whilst in the background a table is spread with supper. Wilkie put his whole strength into this picture, and the subject was one peculiarly suited to his pencil."

'BLINDMAN'S BUFF' PLATE III

THE celebrated picture of 'Blindman's Buff' was exhibited at the Royal Academy in 1813. While still on the painter's easel it had been greatly admired by the prince regent, afterwards George IV., who purchased it for five hundred guineas.

"It is among the finest of Wilkie's pictures," writes Mr. William Bayne, "rich in color, admirable in composition, and full of life and movement. 'You can almost hear the laughter,' is an appreciation of Silvestre, the French critic. The delineation of the light-hearted, boisterous game of British homes of the olden time is managed with an accuracy and a spirit that are alike perfect."

The picture belongs to the King of England, and hangs in Buckingham Palace, London. It measures two feet two inches high by three feet wide.

'THE RABBIT ON THE WALL' PLATE IV

'THE RABBIT ON THE WALL,' or, as it is sometimes called in Scotland 'The Hare amang the Kale,' is suggestive of the artificial light effects of the Dutch masters. In many respects it shows Wilkie at his best. The scene is the interior of a cottage, and the interest of the six personages introduced—a father, mother, and four children—is centered upon the shadow cast upon the wall, which, owing to the ingenious position of the father's hands, is in the form of a rabbit. The delight of the baby in its mother's lap, the enjoyment of the other children, one of whom holds a lighted candle in such a way that the rabbit may be clearly defined, the look of comic gravity in the father's face and of quiet amusement in the mother's, are admirably portrayed.

The picture measures a little over two feet high by one foot nine inches wide. It is now at Craigside, Rothbury, England, the home of the late Lord Armstrong.

'THE REFUSAL' PLATE V

'THE REFUSAL,' or 'Duncan Gray,' as it was first called, was inspired by Burns's well-known song: —

Duncan Gray cam' here to woo,
Ha! ha! the wooing o't;
On blythe Yule night when we were fu',
Ha! ha! the wooing o't.
Maggie coost her head fu' heigh,
Look'd asklent, and unco skeigh,
Gart poor Duncan stand abeigh;
Ha! ha! the wooing o't.

For the figure of the rejected lover it is said that the artist Mulready posed; for that of Maggie, Wilkie's sister; while for the older woman he took his mother as his model. The coloring is in a low, warm key. The dark dress of the old man and the black coat of the younger one merge into the shadowy background of the room. In contrast to his black coat Duncan's waistcoat is red and his breeches are yellowish. Maggie is dressed in a delicately tinted lilac gown and creamy white sacque, while over her chair is a scarf of bright colors. The old woman, looking so appealingly at her wayward daughter, is in dark red. All the accessories are painted with a care and a beauty of finish worthy of a Dutch "little master."

The panel measures about two feet high by one foot nine inches wide. It is now in the South Kensington Museum, London.

'THE VILLAGE FESTIVAL' PLATE VI

IN 1809 Wilkie began his picture of 'The Village Festival,' called originally 'The Ale-house Door.' For over a year he bestowed indefatigable care upon it, frequently repainting various figures and altering details.

"It is a picture of merry England," writes Mr. Edward Pinnington, "in which there is much quaffing of ale, brightened on one side with humor and laughter, dashed with rustic love-making and 'daffin', and shaded on the other with sottishness and excess. . . .

"The painter's chief concern was no doubt to be true to fact, in both the broad significance of his work and its details. He went, for example, to Paddington looking for a public house suitable to his purpose. He bought a smock-frock in which to clothe his principal figure, and painted petticoats and gowns from the articles themselves. When one of his male models was ill, Wilkie sent for his blue jacket and began painting from it. 'I went,' he says in his journal, 'to the shop of a Jew, and bought a pair of velveteen smallclothes to paint from; I also bought a jacket and apron for the same purpose.' All the figures, including the dog running before the principal group, were painted from nature."

"This picture, if any of Wilkie's may claim to do so," writes Mr. William Bayne, "crowns the artist as a worthy inheritor of the art of Teniers, and of itself distinguishes him as the greatest British master of his style of art."

The canvas, which measures about three feet high by four feet two inches wide, is now in the National Gallery, London.

'THE BLIND FIDDLER' PLATE VII

PAINTED for Sir George Beaumont in 1806, when Wilkie was twenty-one, this picture is an admirable example of his early manner. Lord Ronald Gower says: "It was in giving effect, and portraying such a scene as this, that he gained the popularity that, with all the changes of fashion and feeling of nearly a century, makes his name still a household word, and places him amongst the well-remembered of his countrymen. Neither Brouwer nor Jan Steen ever put more action or life into their groups, and in 'The Blind Fiddler' we find that the details—the 'still-life'—are painted with the skill of an Ostade or a Teniers. . . . But it is in the play of feature and in the vivid expression of action that the genius of the painter is revealed. In the face of the blind fiddler there is a world of pathos as he sits playing his best, with an anxious, hard-faced woman beside him, his wife presumably and the mother of the children, one of whom she holds upon her lap. The contrast between the toil-worn family and the prosperous tenants of the farm where the scene is laid is admirably shown. . . .

"While painting this picture Wilkie had before him near his easel a picture by Teniers, probably lent him by Sir George Beaumont, and the tone of color of his 'Fiddler' smacks strongly of the Flemish painter. But although the actual workmanship may recall the Dutch and Flemish masters of his admiration, the expression of the faces—the humor and merriment of some, the pathos of others—is Wilkie's alone."

'The Blind Fiddler' was presented to the English nation by Sir George Beaumont, and is now in the National Gallery, London.

'THE MAID OF SARAGOSSA' PLATE VIII

THIS picture, painted while the artist was in Madrid, is one of the best examples of Wilkie's later work, in which, having abandoned his former careful and more minute style, he adopted a freer method, in emulation of the Italian and Spanish masters. His works of this period never attained the popularity of his early efforts, to which they are distinctly inferior.

The incident here depicted occurred during the siege of Saragossa by the French in 1808–09. Agustina, the "Maid of Saragossa," noted for her bravery in the defence of the city, is seen on the battery in front of the Convent of Santa Engracia, where, her lover being slain, she at once took his place at the gun and declared she would avenge his death. In the figure of the man dressed as a volunteer and putting his shoulder to the wheel Wilkie has portrayed José de Palafox, general of the Spanish garrison during the siege. In front is Father Consolacion, an Augustinian friar who served with ability as an engineer, and in the picture is seen with a crucifix in his hand directing at what object the cannon should be pointed.

'The Maid of Saragossa' was one of eight pictures by Wilkie in the Royal Academy exhibition of 1829, and was bought by King George IV. for eight

hundred guineas. It measures about three feet high by four feet eight inches wide, and is now in Buckingham Palace, London.

'THE PREACHING OF JOHN KNOX' PLATE IX

IN 'The Preaching of John Knox before the Lords of the Congregation'—to give the picture its full title—Wilkie has depicted an incident which took place in the stormy days of the Scottish Reformation, when John Knox, the great Calvinistic preacher, having just returned from Geneva to Scotland, appeared in the pulpit of the cathedral church of St. Andrews, Fifeshire, on June 10, 1559, and, in defiance of a threat of assassination, preached the doctrines of his faith to a numerous assembly with such eloquence that it was harmoniously agreed by the provost, bailies, and inhabitants to set up the reformed worship in the town.

Beside the pulpit, on the preacher's right, are grouped some of Knox's closest friends. In the foreground, to the left of the picture, are a number of supporters of the reformed faith, among them the Earl of Morton leaning on his sword, Lord James Murray, afterwards Regent Murray, dressed in red, seated near, and the Earls of Argyll and Glencairne. Facing the pulpit, the Countess of Argyll and her lady in attendance sit listening intently to the preacher's words, and behind them are ecclesiastics whose opposition to the doctrines of Knox is shown in their looks. Professors of the University of St. Andrews, students, provosts, and bailies are assembled in the gallery above.

This is considered by many the greatest of Wilkie's historical paintings. The subject is one that interested him deeply, and he bestowed untiring pains upon its execution, gathering material and making numerous sketches for it in Scotland, and keeping it under his hands for a period of nearly ten years. The picture, which was exhibited in 1832, is now in the National Gallery of British Art (Tate Gallery), London. It measures about four feet high by five feet four inches wide.

'CHELSEA PENSIONERS READING THE WATERLOO GAZETTE' PLATE X

IN 1819 Wilkie received from the Duke of Wellington a commission for a picture which should have for its subject reference to the Napoleonic war and should deal with a gathering of soldiers. After submitting two preliminary sketches to the duke for approval, the plan of 'The Chelsea Pensioners' was agreed upon and Wilkie began a work which occupied much of his time and thought for the next three years.

The scene of his famous picture is laid in old Chelsea, where, in front of a public house, are assembled "soldiers from the four corners of the earth, wearing the hues of all climates, and bearing the scars of many a field—men of Wolfe and of Wellington, whom day of pension has summoned to Chelsea to receive the alms which their country awards for having helped to save it." As the crowd increases the fun and jollity grow fast and furious. Suddenly into the midst of the feasting and merrymaking a soldier of the lancers rides at full speed bearing a gazette of the Battle of Waterloo. Instantly the revelry ceases; eager listeners fill windows and doors; the dancers' feet are stilled, and

in the silence that falls a veteran reads aloud the news of the English victory at Waterloo.

In the Royal Academy exhibition of 1822 the picture was given the best position, and so dense was the crowd that pressed about it that it became necessary to protect it with a railing. Cunningham says: "The Battle of Waterloo itself made scarcely a greater stir in the land than did this picture when it appeared in the Academy exhibition. . . . A crowd in the shape of a half-moon stood before it from morning to night. . . . Soldiers hurried from drill to see it; the pensioners came on crutches, and brought with them their wives and children to have a look; and as many of the heads were portraits, these were eagerly pointed out, and the fortunate heroes named, sometimes with a shout. To Wilkie, who was not conscious of making any unusual exertion, the public rapture was both startling and pleasing."

The picture measures three feet four inches high by five feet two inches wide. It is in the Duke of Wellington's Collection, Apsley House, London.

A LIST OF THE PRINCIPAL PAINTINGS BY WILKIE WITH THEIR PRESENT LOCATIONS

ENGLAND. ALNWICK CASTLE, OWNED BY THE DUKE OF NORTHUMBERLAND: The Gentle Shepherd — BEDFORD, THURLEIGH, OWNED BY G. THOMSON, ESQ.: Cotter's Saturday Night; Duncan Gray — BIRKENHEAD, MERE HALL, OWNED BY GRAY HILL, ESQ.: Wilkie's Birthplace — BOWOOD, OWNED BY THE MARQUIS OF LANSDOWNE: The Sick Lady; The Jew's Harp; The Wardrobe Ransacked; The Confessor Confessing; Lady Lansdowne with her Page; The Confessional — CHILLINGHAM, OWNED BY THE EARL OF TANKERVILLE: Portrait of the Earl of Tankerville — HAMPSTEAD, CAEN WOOD, OWNED BY THE EARL OF MANSFIELD: The Village Politicians — HATFIELD, OWNED BY THE MARQUIS OF SALISBURY: Portrait of the Duke of Wellington — HESWALL, THE ROSCOTE, OWNED BY THOMAS BROCKLEBANK, ESQ.: The Letter of Introduction (Plate I) — LIVERPOOL, OWNED BY EDWARD CHAPMAN, ESQ.: The Rent Day — LIVERPOOL, MOSSLEY HILL, OWNED BY MRS. GEORGE HOLT: The Jew's Harp — LONDON, NATIONAL GALLERY: The Blind Fiddler (Plate VII); The Village Festival (Plate VI); The Bagpiper — LONDON, NATIONAL GALLERY OF BRITISH ART: Portrait of Thomas Daniell; The Parish Beadle; The First Ear-ring; Landscape; Newsmongers; Preaching of John Knox (Plate IX); Sketch of 'Blindman's Buff' — LONDON, NATIONAL PORTRAIT GALLERY: Portrait of Wilkie; Sketch for Portrait of Queen Victoria — LONDON, ROYAL ACADEMY: The Rat Hunters — LONDON, SOUTH KENSINGTON MUSEUM: The Broken Jar; The Refusal (Plate V); Daughters of Sir Walter Scott; Landscape; A number of studies and sketches — LONDON, WALLACE COLLECTION: Scotch Lassies dressing; The Sportsman — LONDON, APSLEY HOUSE, OWNED BY THE DUKE OF WELLINGTON: Chelsea Pensioners reading the Gazette of the Battle of Waterloo (Plate X); Portrait of Lady Lyndhurst; Two Portraits of George IV. — LONDON, BUCKINGHAM PALACE: The Penny Wedding (Plate II); Blindman's Buff (Plate III); The Maid of Saragossa (Plate VIII); Guerilla Council of War; Guerilla taking Leave of his Confessor; Guerilla's Return; Two Portraits of William IV.; Portrait of Queen Adelaide; Reception of George IV. at Holyrood; Two Portraits of George IV.; Pifferari playing Hymns; Roman Princess washing Pilgrims' Feet; Portrait of Queen Victoria; The Duke of Sussex; The Sultan Abdul Medjid — LONDON, ST. BARTHOLOMEW'S HOSPITAL: Portrait of Matthias Prince Lucas, Esq. — LONDON, DORCHESTER HOUSE, OWNED BY CAPTAIN R. S. HOLFORD: Columbus in the Convent of La Rabida — LONDON, OWNED BY SIR DONALD CURRIE: Sketch for 'The Rabbit on the Wall' — LONDON, OWNED BY MRS. GRANT: Portrait of Sir P. Laurie — LONDON, MERCHANT TAYLORS' HALL: Portrait of the Duke of Wellington — LONDON, MONTAGU HOUSE, OWNED BY THE DUKE OF BUCCLEUCH: Por-

trait of Lord Montagu; Portrait of Wilkie — LONDON, OWNED BY VISCOUNT RIDLEY: 'Not at Home' — MIDDLEHAM, EAST WITTON VICARAGE, OWNED BY REV. DAVID WILKIE: Wilkie's Father and Mother; Portrait of Wilkie; Portrait of Mr. Wilkie; The Duke of Wellington and his Horse; Queen Victoria on Horseback; Scene from 'The Gentle Shepherd' — NOTTINGHAM, CORPORATION ART MUSEUM: Sketch for 'The Soldier's Grave' — OXFORD UNIVERSITY: Portrait of William IV. and Queen Adelaide — PONTEFRACT, THE MOUNT, OWNED BY E. SHEPHERD, ESQ.: Alfred in the Neatherd's Cottage (small version) — RINGWOOD, SOMERLEY, OWNED BY THE EARL OF NORMANTON; Sketch for 'Reading the Will' — ROTHBURY, CRAIGSIDE, OWNED BY THE LATE LORD ARMSTRONG: The Rabbit on the Wall (Plate IV) — TRENTHAM, OWNED BY THE DUKE OF SUTHERLAND: The Breakfast — TUNBRIDGE WELLS, OWNED BY S. HATCHARD, ESQ.: Replica of 'The Village Politicians' — WINCHESTER, STRATTON, OWNED BY THE EARL OF NORTHBROOK: The Bounty Money or The Village Recruit; The Letter Writer; An Arab; Sketch for 'The Chelsea Pensioners;' Death of the Red Deer; The Sick Lady; Two sketches — WINDSOR, OWNED BY THE MARQUIS OF NORMANBY: Portrait of Queen Victoria — WOKING, THE FIRS, OWNED BY MRS. WILKIE: Sketch for Mother and Child in 'The First Ear-ring'; Colonel Wilkie and his Sister as Children; Head of Mary Queen of Scots — WOKINGHAM, BEARWOOD, OWNED BY J. WALTER, ESQ.: The Card-players — GERMANY. MUNICH, NEW PINAKOTHEK: Reading the Will — IRELAND. DUBLIN, NATIONAL GALLERY OF IRELAND: Pope Pius VII. and Napoleon at Fontainebleau; The Peep o'Day Boy's Cabin — KILKENNY CASTLE, OWNED BY THE MARQUIS OF ORMONDE: Portraits of William IV. and Queen Adelaide — SCOTLAND. CAMBELTOWN, OWNED BY WILLIAM BRODON, ESQ.: The Smugglers; The Fisher Boys — CUPAR, TOWN HALL: Portrait of the Earl of Kellie — DUNDEE, OWNED BY THE EARL OF CAMPERDOWN: The China Menders — DUNDEE, CORPORATION PICTURE GALLERY: Sketch for 'The Village Politicians'; Sketch for 'Guess my Name'; Sketch for 'The Rabbit on the Wall'; Sketch for 'Nelson sealing Despatches' — EDINBURGH, NATIONAL GALLERY OF SCOTLAND: The Abbotsford Family; The Gentle Shepherd; Portrait of Mrs. Hunter; John Knox dispensing the Sacrament at Calder House (unfinished); Sketch for 'Blindman's Buff' — EDINBURGH, SCOTTISH NATIONAL PORTRAIT GALLERY: Portrait of Wilkie (see page 316); Portrait of Wilkie; Wilkie and his Mother — EDINBURGH, OWNED BY MRS. C. KINNEAR: Pitlessie Fair — EDINBURGH, OWNED BY ARTHUR SANDERSON, ESQ : The Bride's Toilet — FIFE, KINLOCH HOUSE, OWNED BY BOYD KINNEAR, ESQ.: Peasants (*bis*) — FIFE, MELVILLE HOUSE, OWNED BY MISS LESLIE MELVILLE: Princess Victoria with the Duchess of Kent — FIFE, NAUGHTON HOUSE, OWNED BY MRS. ANSTRUTHER DUNCAN: Portrait of James Morrison of Naughton — GLASGOW, CORPORATION GALLERIES OF ART: Turkish Mother and Child; Portrait of Queen Victoria; Portrait of a Lady — MELROSE, OWNED BY MRS. RIDDELL: Portraits of Mrs. Riddell's Grandparents; Sketches for 'The Letter of Introduction' and 'The Breakfast' — PRESTONKIRK, NEWBYTH, OWNED BY SIR D. BAIRD: Sir David Baird discovering the Body of Tippoo Sahib — TURKEY. CONSTANTINOPLE, SULTAN'S PALACE: Portrait of Queen Victoria — UNITED STATES. CHICAGO, OWNED BY R. HALL MCCORMICK, ESQ.: Market Day at St. Andrews — NEW YORK, LENOX LIBRARY: Landscape with Water and Ducks; Highland Still; Landscape with Group of Ladies; Landscape with Gipsies; Landscape with Goats; The Crown of Scotland; Sketch of part of 'Blindman's Buff' — WALES. WELSHPOOL, LEIGHTON HALL, OWNED BY JOHN NAYLOR, ESQ.: The Whisky Still; Grace before Meat; The Pope and Benvenuto Cellini; Sancho Panza; Reading the Will; Bathsheba; Sketch of 'Knox dispensing the Sacrament.'

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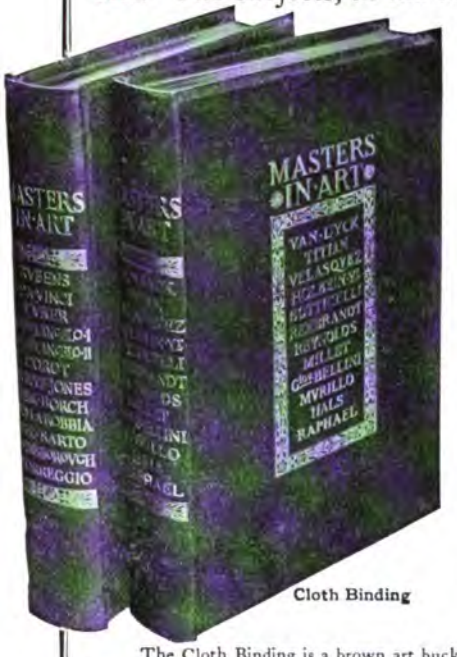

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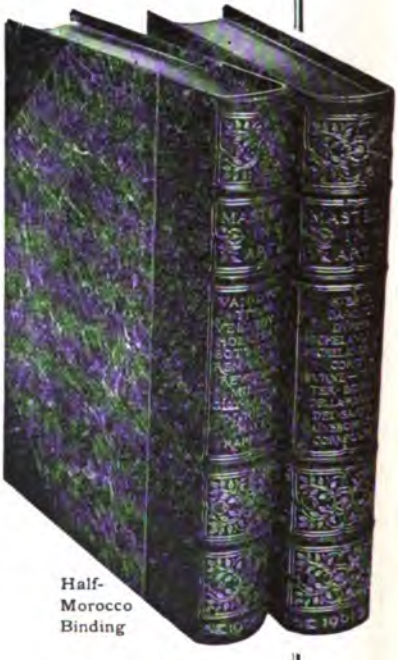

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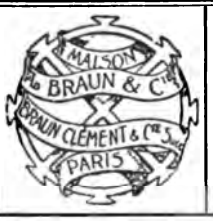

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Issued Monthly

GHIRLANDAJO

PART 81 —— VOLUME 7

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MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 81 SEPTEMBER, 1906 VOLUME 7

Ghirlandajo

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	Title	
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MASTERS IN ART

Ghirlandajo

FLORENTINE SCHOOL

GHIRLANDAJO
CHORISTERS [DETAIL FROM 'DEATH OF SANTA FINA']
CATHEDRAL, SAN GIMIGNANO

GHIRLANDAJO
BIRTH OF THE VIRGIN
CHURCH OF SANTA MARIA NOVELLA, FLORENCE

GHIRLANDAJO
APPEARANCE OF THE ANGEL TO ZACHARIAS
CHURCH OF SANTA MARIA NOVELLA, FLORENCE

GHIRLANDAJO
FLORENTINE LADY [DETAIL FROM 'BIRTH OF ST. JOHN'
CHURCH OF SANTA MARIA NOVELLA, FLORENCE

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GHIRLANDAJO
ADORATION OF THE KINGS
CHURCH OF THE INNOCENTI, FLORENCE

GHIRLANDAJO
PORTRAIT OF AN OLD MAN AND HIS GRANDSON
LOUVRE, PARIS

GHIRLANDAJO
DEATH OF ST. FRANCIS
CHURCH OF SANTA TRINITÀ, FLORENCE

MASTERS IN ART PLATE VIII

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE

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GHIRLANDAJO

THE VISITAT[ION]

LOUVRE, PA[RIS]

GHIRLANDAJO
THE MADONNA ENTHRONED
UFFIZI GALLERY, FLORENCE

MASTERS IN ART PLATE X
PHOTOGRAPH BY ANDERSON
[857]

GHIRLANDAJO
CALLING OF PETER AND ANDREW
SISTINE CHAPEL, VATICAN, ROME

PORTRAIT OF GHIRLANDAJO BY HIMSELF
CHURCH OF SANTA MARIA NOVELLA, FLORENCE

Ghirlandajo introduced the portrait of himself into many of his pictures. The one here reproduced is taken from the 'Expulsion of St. Joachim from the Temple,' where he is shown as one of the four men standing near the window watching the scene. He is clad in a red mantle with a blue vestment beneath, his face is clean-shaven, and his bushy hair worn in the fashion of the day. Cracked and damaged by time, the painting still shows the large dark eyes, the full, firm mouth, and the rather heavy nose of the Florentine painter.

Domenico di Tommaso di Currado Bigordi

CALLED

Ghirlandajo

BORN 1449 : DIED 1494
FLORENTINE SCHOOL

LIKE so many of the famous artists of the Renaissance, Domenico di Tommaso di Currado Bigordi is best known to posterity by a sobriquet. Exactly why he was called Ghirlandajo (pronounced Gheer-lan-dye-yo) has been the subject of considerable controversy. Vasari states that Domenico was apprenticed to his father, who was a goldsmith, and that this father, "Tommaso, was the first who invented and made those ornaments worn on the head by the young girls of Florence and called garlands (*ghirlande*), whence Tommaso acquired the name of Ghirlandajo." Though the truth or error of this statement is not a matter of great importance, it is perhaps worth noticing that in it Vasari has undoubtedly made one and probably two mistakes. To begin with, it is an ascertained fact that the young women of Florence wore these gold and silver wreaths long before this date. Secondly, Signor Milanesi found a document in the Florentine archives signed by Domenico's father in which he calls himself a silk-broker instead of a goldsmith. He says, however, in this same paper, that his two sons, David and Domenico, are working with a jeweler and goldsmith. It seems probable, then, that it was while he was in this man's workshop that the future painter of fresco learned to make the beautiful garlands which earned him the name by which he was thenceforth known.

Ghirlandajo was born in 1449, two years after the birth of Botticelli, only three years before that of Leonardo da Vinci. Both of these, as well as Mantegna, Signorelli, and Perugino, who were all older than he, outlived him by a number of years, some of them working well into the first quarter of the sixteenth century, while Ghirlandajo died six years before its opening. The period of his greatest activity, therefore, lies in what may be termed the early middle part of the Renaissance. The freshness, the spontaneity, and the ingenuousness of the Primitives had not yet been displaced by the knowledge, the science, the surety, and the opulence of the men of the later Golden Age.

There is some doubt whether Cosimo Rosselli or Alesso Baldovinetti was Ghirlandajo's first teacher. Whichever it may have been, while he was still apprenticed to the goldsmith, so Vasari tells us, he was perpetually drawing, obtaining "extraordinary facility in design by continual practice, and was so quick as well as clever, that he is said to have drawn the likenesses of all who passed by his workshop, producing the most accurate resemblance." Undoubtedly the training acquired in the careful, delicate manipulation of the goldsmith's tools stood him in good stead throughout his career as painter. The jeweler's workshop, indeed, was the preliminary school for many of the great artists of the Renaissance. Ghiberti, Brunelleschi, Verrocchio, Luca della Robbia, Orcagna, Andrea del Sarto, Cellini, Antonio del Pollajuolo, and Botticelli all began as goldsmiths.

Little is known of Ghirlandajo's youth. In 1475, when he was twenty-six years old, he painted certain frescos in the Vatican library at Rome. One of these is evidently the small fragment called 'The Doctors of the Church' which was found comparatively lately by Herr Schmarsow. Recently discovered documents also prove that he executed for Francesco Tornabuoni a fresco over the tomb of his wife in Santa Maria Minerva in Rome. It is evident that he must already have achieved considerable reputation in Florence or he could not have been commanded to join that band of famous men beginning to turn the palace of the pope into the marvelous museum of art it afterward became. Vasari states that his frescos for the Vespucci family in the church of Ognissanti in Florence were his first pictures. They must then have been executed before his Roman journey in 1475. As early as 1616 these frescos, the 'Descent from the Cross' with the 'Misericordia' over it, were covered with whitewash. Vasari's claim that one of the kneeling suppliants about the Virgin was a portrait of Amerigo Vespucci went uncontested till 1898, when, the whitewash finally removed, the work was once more brought to light. Since then critics have accepted his attribution only provisionally, and Herr Brockhaus in a recent monograph has asserted with excellent, and apparently uncontrovertible, proof, that though the penitents kneeling on each side of the Madonna are undoubtedly members of the Vespucci family, Amerigo himself is not one of them.

M. Müntz and other modern critics are inclined to place these paintings in the Vespucci Chapel as late as 1480, while on the other hand they believe that it was before 1475 that Ghirlandajo finished the frescos in the chapel of Santa Fina in the collegiate church (the cathedral) of San Gimignano. And, indeed, the fame brought by these charming scenes may well have been the cause of his first invitation to Rome.

On this trip Ghirlandajo took as assistant his brother David, who, like the more famous Domenico, was also at first a goldsmith. In fact, from the very beginning of his career as artist Ghirlandajo seems to have worked in company, first with David, and later with both him and Sebastiano Mainardi, the latter a painter of San Gimignano, who afterwards married Ghirlandajo's sister. This confraternity style of working has often made it difficult to separate Domenico's part of the resulting achievements from that of the others.

After his return from Rome, in 1476, Domenico, David, and Sebastiano painted a 'Last Supper' in a Vallombrosan monastery at Passignano. No trace of this painting exists to-day. This brotherhood was the richest in all Tuscany, but according to Vasari's amusing story the painters might have fared better with the poorest. Domenico's two assistants reached the abbey first, where they were so badly fed and lodged that finally they complained to the abbot, asking for better treatment. This the abbot readily agreed to, but after Domenico arrived things were no better. Again David went to the abbot, apologizing for his insistence, but saying that he did it entirely on account of his brother, "whose merits and abilities deserved consideration." Once more they sat down to supper to find that all David's pleas had been entirely disregarded—there was nothing fit to eat. "Wherefore," says the Florentine biographer, "David rose in a rage, threw the soup over the friar, and seizing the great loaf from the board he fell upon him therewith, and belabored him in such a fashion that he was carried to his cell more dead than alive. The abbot, who had already gone to bed, arose on hearing the clamor, believing the monastery to be falling down, and finding the monk in a bad condition, began to reproach David. But the latter replied in a fury, bidding him begone from his sight, and declaring the talents of Domenico to be worth more than all the hogs of abbots of his sort that had ever inhabited the monastery. The abbot being thus brought to his senses, did his best from that moment to treat them like honorable men as they were."

Domenico was far from having the poetic, dreamy nature whose practical needs must always be guarded and supplied by others. But he hated anything that interfered with his own work, and Vasari says that he gave the entire charge of expenditures and household matters to David, telling him to "leave me to work, and do thou provide, for now that I have begun to get into the spirit and comprehend the matter of this art, I grudge that they do not commission me to paint the whole circuit of all the walls of Florence with stories." And it is evident that throughout Ghirlandajo's life David gladly relieved his brother from every possible mundane care.

Soon after his return from Rome Ghirlandajo married a girl of nineteen, named Costanza. As he continued to live at home with his father, it seems probable that he was not yet in possession of any considerable or settled income.

In 1480 he painted a 'Last Supper' in the convent of Ognissanti and a 'St. Jerome' in the church itself, where they can be seen to-day. Somewhat later he practically duplicated the former picture, on a somewhat smaller scale, in the refectory of St. Mark. During the year following he was commissioned to execute a fresco in the Palazzo Vecchio, where Botticelli, Perugino, and Filippino Lippi had also been engaged to help decorate the same hall. Apparently Ghirlandajo's 'Triumph of St. Zenobius,' which is in the Sala dei Gigli, was the only fresco actually accomplished. Before he finished this, however, he was called to Rome by Sixtus IV. There, in company with Rosselli, Botticelli, and Perugino, he helped decorate the walls of the Sistine Chapel. Of the two frescos which he painted, 'The Resurrection' and 'The Calling of Peter and Andrew' (plate X), only the latter remains to-day.

Ghirlandajo's success in the papal city must have added greatly to his reputation, and from now on the list of his works in his native city grows rapidly larger. By 1485 he had finished one of his most important orders—the decoration of the Sassetti Chapel in Santa Trinità with six frescos representing scenes from the life of St. Francis. The altar-piece was a picture of the 'Nativity,' now in the Academy at Florence, on one side of which was painted the kneeling figure of Francesco Sassetti himself, the wealthy and influential banker, on the other, that of his wife, Nera. Though some of these frescos show Ghirlandajo's talent almost at its highest expression, portions are so inferior that it is evident that he must have confided a considerable part of their execution to pupils and assistants.

No sooner was this series finished than he accepted Giovanni Tornabuoni's commission to decorate the walls of the choir of Santa Maria Novella. This had originally been painted by Orcagna, but rain and dampness had largely ruined the early frescos. Although the chapel belonged to the Ricci family, Giovanni Tornabuoni persuaded them to let him have the honor of restoring it, promising in a signed contract that their arms should be "emblazoned on the most conspicuous and most honorable place to be found in the chapel." Ghirlandajo was to use Orcagna's subjects, scenes from the lives of the Madonna and St. John, and he was to receive for his work 1100 gold ducats. If, however, the frescos greatly pleased him, Giovanni agreed to give 200 ducats more. The work took Ghirlandajo the larger part of four years, being finished in 1490. It was while he was painting here that Michelangelo entered his *bottega* as a pupil, and it is said that some of the youths in the panel representing the appearance of the angel to Zacharias (plate III) are by his hand. When the decorations were completed Giovanni acknowledged them well worth the extra 200 ducats, but he begged the painter not to press him for that sum. "Ghirlandajo," applauds Vasari, "who valued glory and honor much more than riches, immediately remitted all the remainder, declaring that he had it much more at heart to give Giovanni satisfaction than to secure the additional payment for himself." Meanwhile Giovanni's promise to the Ricci family was even more questionably kept. The arms of the Tornabuoni, the Tornaquinci, and various branches of the two families were cut in stone and placed most prominently on the pilasters and lunette at the entrance to the chapel. To the disgust of the Ricci, theirs was put on a shield in the pediment of the tabernacle built to hold the sacrament at the altar. So small and unobtrusive were these arms of the owners of the chapel that no ordinary observer would notice them at all. To the complaints of the Ricci the Tornabuoni declared that as the arms were on the receptacle of the Holy Sacrament itself they ought to be satisfied. The magistrates ruled the same, and they are still there, showing, moralizes Vasari, how "poverty becomes the prey of riches, and how riches when accompanied by prudence may attain without censure to the end desired by those who possess them."

So greatly delighted were the Tornabuoni with this tremendous cycle of frescos that when it was finished they straightway employed Ghirlandajo to paint the chapel of their villa near Fiesole. This work no longer remains, the whole chapel having been destroyed by floods in the following century.

During the four years that the painter was at work in Santa Maria Novella he executed some of his best-known tempera pictures. The 'Coronation at Narni' and the round 'Adoration' in the Uffizi, the portrait of Francesco Sassetti with his son, the profile portrait of Giovanna Tornabuoni, were all begun or finished before 1490, and in 1489 he designed the mosaic representing the 'Annunciation' over the side door of the cathedral of Florence. It is said that the master was always greatly pleased to work in mosaic, claiming that in that material one was "painting for eternity." The 'Visitation,' now at the Louvre (plate VIII), and the large picture of 'Christ in Glory,' which he began for a convent of Volterra, now in the Municipio in that city, were both unfinished at his death. Of the many other frescos and altar-pieces which Vasari mentions, the larger number have disappeared.

Early in 1494 Ghirlandajo was stricken with what was probably the plague. Hearing of his illness, Giovanni Tornabuoni at last regretted his niggardly treatment of the painter three years earlier, and sent him 100 ducats. It was too late to do any good. On January 11, 1494, Domenico died, not yet having reached his forty-fifth birthday. He was buried in Santa Maria Novella, where his own works make his most beautiful monument.

Almost all of his paintings which time has left for our inspection were executed within the last ten or twelve years of his life. The prodigious industry of the man needs no other confirmation. He was not only indefatigable, but he was both extraordinarily rapid and extraordinarily sure. It is said that he never needed rule or compass even in painting his most elaborate architectural surroundings, and Vasari notes that he even drew the Colosseum by eye, "placing a figure standing upright in the drawing, by measuring which the proportions of all the building will be found; this was tried by the masters after Domenico's death and found to be rigidly correct."

As a man Domenico Ghirlandajo seems to have been earnest, honest, industrious, wholly absorbed in his work, an estimable citizen, a kind-hearted, generous brother, friend, and husband. His first wife, Costanza, died in 1485; his second, who was a widow, Antonia di Ser Paolo of San Gimignano, survived him, with nine children. Ridolfo, one of the sons, became a painter of some note and was an intimate friend of Raphael.

The Art of Ghirlandajo

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

IN the trio of great Florentine painters whose works filled the last quarter of the fifteenth century Ghirlandajo is less original than Botticelli, less tender than Filippino Lippi, but more powerful than either of them, and far more direct. The note which he strikes is less thrilling, but deeper; the types he presents are less fascinating, but more human. The Florentine citizen, standing grave and dignified in his long gown, the Florentine woman, at once simple and stately in her stiff brocades or flowing mantle, are what he loved best to

paint in all nature. He was a portrait-painter by instinct; it was as natural to him to make his painted personage like the model as it was to Sandro to see that model through the medium of his own artistic personality. In Ghirlandajo's work there is none of the mannerism of Botticelli, only a trace of the classicism of Filippino, and not a sign of the exaggerated movement of Signorelli. Domenico's figures do not mince or swagger; they take the poses of well-bred people sitting for their portraits, and stand naturally and quietly on either side of his compositions looking out at the spectator or at each other, not paying much attention to the drama or the miracle, in which Ghirlandajo himself takes but little interest. Costume and background are treated in the same sober spirit. Goldsmith as he was, he did not fill his pictures with dainty details like Botticelli, who devised strange settings for jewels and patterns for brocades and curiously intricate headgear; with Ghirlandajo costume and background are accessories, and are subordinated to the general effect. He does not lack invention, and can introduce charming episodes when he pleases, like the graceful girls, real Renaissance *Canephoræ*, who pour water or carry baskets of fruit in the choir frescos, or the group of grave, sweet boy choristers in the Santa Fina series at San Gimignano. But often the ideal figures are the weakest point in his pictures, just as the contemporary Florentines, standing with hand on hip or folded arms, are apt to form the strongest portion of the composition. His drawing is very firm and frank, and he was the best all-round draftsman that had appeared up to his time; the color in his frescos tends to bricky reds and ochres, in his tempera to strong and brilliant tones, which are occasionally even gaudy. Woltmann and Woermann say well that in his school he represents the highest development of realism, "a realism kept in check by dignity of style." This robust naturalism is the complement in Tuscan art of Botticelli's subtle and somewhat morbid idealism. Where Sandro or Filippino are subtle, ardent, introspective, seeing human nature through their own artistic temperaments, Ghirlandajo, a true painter, shows his subtlety in characterization, in differentiation of feature, in seizing the personality of each model, in sympathetic comprehension of widely differing types of men. He occupies himself, like Masaccio, with the external appearance of things, and, like Masaccio, orders his groups simply in balanced masses, sacrificing the episode to the general effect, and his grave and virile style becomes the link between Masaccio in the beginning and Raphael at the culmination of the art of painting. To the student of the Renaissance, of Florentine history, or of the "human document," Ghirlandajo's portraits of the contemporaries of the magnificent Lorenzo and of Savonarola are invaluable; the old town still lives in these frescos, and though the master was not given "the walls of Florence to paint," as he desired, he portrayed the world within those walls.

CROWE AND CAVALCASELLE 'HISTORY OF PAINTING'

DOMENICO GHIRLANDAJO was a painter whose energy and creative power contemned the mere practice of painting altar-pieces, and whose grasp of the essential qualities of art enabled him to conceive and carry out greater creations. Unequal to Masaccio or even to Fra Filippo in the power

of charming by brightness or richness of tone, he first claimed attention by his intelligence of grand and decorous laws of composition. His strongly tempered mind, braced with a nerve equal to that of Michelangelo, was above the artifices of color, which he doubtless considered second to the science of distribution and of form, and calculated to fetter his inclination for expressing on large surfaces and with great speed the grand conceptions of his genius. In these conceptions, fruits of long study and careful thought, he aimed at embodying all the essential elements conducive to a perfect unity. That unity he found in Giotto, and strove with such success to emulate that he may be said to have completed the body of the edifice whose first stone had been laid almost two centuries before by that successful artist. Yet he might have struggled to the goal in vain had he not taken for a guide in his pictorial manhood the works of one who had given proof, during a career too short for his contemporaries but long enough for his fame, that he possessed the noblest faculties. Ghirlandajo studied attentively and fruitfully the masterpieces of Masaccio at the Carmine, taking from them the grand qualities of decorum, dignity, and truth. . . . He gathered and harvested for subordinate use the experience of architects, of students of perspective, of form, of proportion, and of light and shade, and learned to apply the laws of chiaroscuro to the human frame and to the still life that surrounds it. Without adding anything specially to the total amount of experience acquired by the efforts of successive searchers, he garnered the whole of it within himself and combined it in support and illustration of the great maxims which he had already treasured up, and he thus conduced to the perfection of the masculine art of Florence, which culminated at last in the joint energy and genius of himself, Fra Bartolommeo, Raphael, and Michelangelo.

The same breadth of spirit and greatness of aim which led Ghirlandajo to prefer dealing with large spaces to painting altar-pieces induced him to neglect the innovations which had already been carried out by the Peselli, Baldovinetti, the Pollajuoli, and Verrocchio. He therefore remained true to the old system of tempera practised in his time, following with unwavering fidelity a method which may be described as resembling that of Benozzo Gozzoli mingled with that of Fra Filippo, but carried out in obedience to the peculiar bent of his mind and with a stamp of original character. The new method introduced by the innovators, perfected later by Fra Bartolommeo, Leonardo, and Andrea del Sarto, thus owed nothing to Ghirlandajo, who contributed in no way to the development of that division in the Florentine school whose chief as regards technique was Leonardo da Vinci. Yet it would be an error to assume that Domenico was untaught in the methods of this class of men. We may presume, indeed, that the practice of the various *ateliers* was generally known to all the men who followed the profession of a painter, and to Ghirlandajo amongst the rest; but that he considered that of tempera subject to less serious inconvenience than any other, and capable of yielding fairer results than a new system promising much for the future perhaps, but still surrounded with difficulties and disadvantages of no ordinary kind.

TO the agitation of Botticelli, to his delicacy, which too easily degenerated into silliness, the Florentine school can oppose the seriousness and the firmness of Ghirlandajo, talent as virile and robust as that of his rival was tender and effeminate. The one replaced imagination by excess of sentiment; the other joined to a clear mind a sustained inspiration; the one, outliving himself, as it were, repeats indefinitely the same formulæ; the other, after rising from height to height, is taken away in the very bloom of his years, before he has begun to reach the limit of his capabilities. — EUGÈNE MÜNTZ

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

IT is almost with reluctance that a critic feels obliged to name Ghirlandajo, this powerful but prosaic painter, as the Giotto of the fifteenth century in Florence, the tutelary angel of an age inaugurated by Masaccio. He was a consummate master of the science collected by his predecessors. No one surpassed him in the use of fresco. His orderly composition, in the distribution of figures and the use of architectural accessories, is worthy of all praise; his portraiture is dignified and powerful; his choice of form and treatment of drapery noble. Yet we cannot help noting his deficiency in the finer sense of beauty, the absence of poetic inspiration or feeling in his work, the commonplaceness of his color, and his wearisome reiteration of calculated effects. He never arrests attention by sallies of originality, or charms us by the delicacies of suggestive fancy. He is always at the level of his own achievement, so that in the end we are as tired with able Ghirlandajo as the men of Athens with just Aristides. Who, however, but Ghirlandajo could have composed the frescos of Santa Fina at San Gimignano, the fresco of the 'Death of St. Francis' in Santa Trinità at Florence, or that again of the 'Birth of the Virgin' in Santa Maria Novella? There is something irritating in pure common sense imported into art, and Ghirlandajo's masterpieces are the apotheosis of that quality. How correct, how judicious, how sagacious, how mathematically ordered! we exclaim; but we gaze without emotion, and we turn away without regret. It does not vex us to read how Ghirlandajo used to scold his prentices for neglecting trivial orders that would fill his purse with money. Similar traits of character pain us with a sense of impropriety in Perugino. They harmonize with all we feel about the work of Ghirlandajo. It is bitter mortification to know that Michelangelo never found space or time sufficient for his vast designs in sculpture. It is a positive relief to think that Ghirlandajo sighed in vain to have the circuit of the walls of Florence given him to paint. How he would have covered them with compositions, stately, flowing, easy, sober, and incapable of stirring any feeling in the soul!

Though Ghirlandajo lacked almost every other true poetic quality, he combined the art of distributing figures in a given space, with perspective, fair knowledge of the nude, and truth to nature, in greater perfection than any other single painter of the age he represents; and since these were precisely the gifts of that age to the great Renaissance masters, we accord to him the place of historical honor. It should be added that, like almost all the artists of this epoch, he handled sacred and profane, ancient and modern, subjects in the

same style, introducing contemporary customs and costumes. His pictures are therefore valuable for their portraits and their illustration of Florentine life. Fresco was his favorite vehicle; and in this preference he showed himself a true master of the school of Florence; but he is said to have maintained that mosaic, as more durable, was superior to wall-painting. This saying, if it be authentic, justifies our criticism of his cold achievement as a painter.

W. M. ROSSETTI 'ENCYCLOPÆDIA BRITANNICA'

IN general artistic attainment Ghirlandajo may fairly be regarded as exceeding all his precursors or competitors, though the names of a few, particularly Giotto, Masaccio, Lippo Lippi, and Botticelli, stand higher for originating power. His scheme of composition is grand and decorous; his chiaroscuro is excellent; and especially excellent are his perspectives, which he would design on a very elaborate scale by the eye alone; his color is more open to criticism, but this remark applies much less to the frescos than the tempera pictures, which are sometimes too broadly and crudely bright. He worked in these two methods alone—never in oils; and his frescos are what the Italians term "buon fresco," without any finishing in tempera. A certain hardness of outline, not unlike the character of bronze sculpture, may attest his early training in metal work. He first introduced into Florentine art that mixture of the sacred and the profane which had already been practised in Siena. His types in figures of Christ, the Virgin, and angels are not of the highest order; and a defect of drawing, which has been often pointed out, is the meagerness of his hands and feet. . . .

GHIRLANDAJO is essentially the painter of feminine grace. He gives to his models a delicacy which is not without strength; he bestows upon them an alluring lightness of movement. The women of Ghirlandajo seem to have concealed wings; their motions have a compelling cadence, harmonious and full.—PAUL MANTZ

F. T. KUGLER 'ITALIAN SCHOOLS OF PAINTING'

THE *portrait*, in the largest signification of the word, is the prominent characteristic in the productions of Ghirlandajo. Thus, above all, we find the motive—which in earlier masters appeared more the result of accidental observation—in him completely and consistently followed out. He introduced portraits of contemporaries into his historical representations, thus raising to them an honorable memorial; not, however, portraying them as the holy personages themselves, as was the practice among the painters of the Netherlands and in Germany. Simple and tranquil, in the costume of their time, they stand by, as spectators, or rather witnesses, of the holy incident represented, and frequently occupy the principal places in the picture. They are generally arranged somewhat symmetrically in detached groups, thus giving to the whole a peculiarly solemn effect. In their relation to the actual subject of

the picture they may be compared with the chorus of the Greek tragedy. Ghirlandajo, again, usually places the scene of the sacred event in the domestic and citizen life of the time, and introduces, with the real costume of the spectators, the architecture of Florence in the richest display and in complete perspective, without degenerating into those fantastic combinations which we find in Benozzo Gozzoli. The saints also retain their well-known ideal drapery, not without reminiscences of the style of the fourteenth century. A third element is, moreover, apparent in Ghirlandajo's works, derived from a particular study of antique motives of a light and animated kind, and especially of antique drapery. This study is to be traced in accessory female figures. In the execution of the details a certain degree of severity is still observable, especially in the outlines; it can scarcely, however, be called a defect. The forms are perfectly well imitated, and the peculiarities of nature successfully caught. In the technical management of fresco Ghirlandajo exhibits an unsurpassed finish, and worked in it with extraordinary facility.

BERNHARD BERENSON 'THE FLORENTINE PAINTERS OF THE RENAISSANCE'

GHIRLANDAJO was born to far more science and cunning in painting than was current in Benozzo's early years, and all that industry, all that love of his occupation, all that talent even, can do for a man, they did for him; but unfortunately he had not a spark of genius. He appreciated Masaccio's tactile values, Pollajuolo's movement, Verrocchio's effects of light, and succeeded in so sugaring down what he adopted from these great masters that the superior philistine of Florence could say: "There now is a man who knows as much as any of the great men, but can give me something that I can really enjoy!" Bright color, pretty faces, good likenesses, and the obvious everywhere —attractive and delightful, it must be granted, but, except in certain single figures, never significant.

GEORGES LAFENESTRE 'LA PEINTURE ITALIENNE'

DOWERED with a sane and robust temperament, with a clear and serious mind, with a noble and well-poised imagination, Ghirlandajo, "made by nature to be a painter," carried into monumental art a sustained virility of conception and a resolute grandeur of execution. At the same time he does not rise to the heights occasionally reached by Botticelli and Filippino, natures more passionate, more subtle, more tender, though with minds less balanced, and producing results of less even excellence.

To his early training in the goldsmith's art, which taught him modeling, Ghirlandajo owed, perhaps, his sense of form. An indefatigable draftsman, he was gifted with a surety of eye and hand that astonished his contemporaries.

As a youth he could make speaking likenesses of the people whom he merely saw passing his windows, while later on, for the elaborate architecture of his compositions with all the complex perspective of line and mass, he needed neither rule nor compass. He had as keen inventive faculties as Benozzo Gozzoli, and knew better how to use and display them. The amazing fertility

of his ideas was always tempting him to fill his pictures ever fuller and fuller with heroic figures of striking lifelike expression. But always, too, he kept them within compositional bounds, making them seem to take a natural part in the principal action of the scene, sometimes as actual participants, sometimes as spectators, without ever weakening or compromising them as individuals. . . . In his country Ghirlandajo closed the fifteenth century with much of the *éclat* with which Masaccio opened it. He stands on the last rung of the ladder which rises from Giotto towards the great geniuses of the Renaissance, only some feet below Leonardo, his competitor, and Michelangelo, his pupil.—FROM THE FRENCH

The Works of Ghirlandajo

DESCRIPTIONS OF THE PLATES

'CHORISTERS' [DETAIL FROM 'DEATH OF SANTA FINA'] PLATE I

ACCORDING to modern authorities, Ghirlandajo's frescos in the Chapel of Santa Fina of the Collegiate Church (the cathedral) of San Gimignano, are among his earliest productions, probably being painted before 1475. Vasari places them at a much later date, but both he and the critics of to-day agree that he was assisted in the work by Sebastiano Mainardi.

Santa Fina, whose 'Vision' and 'Death' are the subjects of the frescos, died at the age of fifteen, the victim of an incurable malady which had racked and tortured her little frame for years. On the day when her body was carried to the grave she was seen, it is said, to raise her arm as if blessing her nurse, who from that time was cured of her paralysis. To her prayers, so the townsfolk of San Gimignano believed, were due many of the blessings which heaven bestowed upon the native village of the girlish saint.

Both of the frescos have a delicate charm that Ghirlandajo has seldom surpassed, the one depicting the 'Death of Santa Fina' being considered especially lovely. In this she is portrayed lying peacefully as if she were only asleep, while her dead hand is raised to restore to vitality the paralyzed arm of her old nurse, who is leaning over her. One small boy chorister kisses her feet, and an angel tolls the bell that sounds the death of the gentle girl. The priest who is reading the prayers, the acolytes who bear the heavy cross and candles, the boy choristers,—all are portrayed with unfailing accuracy and truth, and with, besides, a simple pathos that makes the whole scene wonderfully appealing. Critics have especially united in praising the group of choirboys standing with the bishop, here reproduced. The individuality expressed in the youthful faces, the charming pose of heads and shoulders, the massing of them into one balanced group,—all are splendidly worthy of the pencil that photographed, as almost no other, the citizens of the Florence of the Renaissance.

'BIRTH OF THE VIRGIN' PLATE II

GHIRLANDAJO'S decorations in the choir of Santa Maria Novella of Florence cover the ceiling and all three walls. Parts of the frescos are badly damaged by the ravages of time, but they still deserve to be called his "masterpiece and one of the important and remarkable works of the Renaissance."

The ceiling with its four colossal figures of the Evangelists, the window wall with the 'Coronation of the Virgin,' the 'Annunciation,' and scenes from the lives of St. Dominic, St. Peter Martyr, and St. John, the figures of the patron saints of Florence, and those of Giovanni Tornabuoni and his wife,—these are all in a more deplorable condition than the frescos which fill the two side walls. On the right are the scenes illustrating the life of he Virgin; on the left, those depicting incidents from the life of John the Baptist.

Each set is composed of seven pictures, six placed two by two in three tiers, surmounted by the seventh, which, as wide at the base as the two immediately below, curves at the top into the vaulting of the ceiling. Both series therefore make long, rather narrow panels with arched tops.

The story of Mary begins with 'Joachim's Expulsion from the Temple.' Next to this comes the 'Birth of the Virgin.' Above is the 'Presentation in the Temple,' and alongside the 'Marriage of Mary.' Over these are the 'Adoration of the Magi' and the 'Massacre of the Innocents,' and in the arched division on top the 'Death and Assumption of the Madonna.'

'The Birth of the Virgin' here reproduced is considered one of the finest. It shows the interior of a room of stately architecture with richly carved pilasters and panels, and with a frieze in simulated relief of charming dancing-boys of the Della Robbia type. At the left, on the upper landing of a short flight of stairs, Joachim and Anna are seen embracing—an incident considerably separated in time, of course, from the main story told in the fresco. The figures keep their proper perspective, however, and therefore do not detract from the unity of the principal theme of the composition.

At the right, Anna, the mother of Mary, in the Florentine costume of Ghirlandajo's day, is half sitting, half lying in bed, watching the group of three women in front of her, who are intent upon the new-born infant. The child lies in the lap of one, while another kneels beside her, and the third is pouring water into the bowl for the baby's bath. This last figure, with the draperies flying and twisting as if tossed by rampant breezes, is one of Ghirlandajo's most characteristic creations. Close beside women standing straight and still with robes falling in long quiet folds, he not infrequently introduces a maiden such as this, whose draperies seem fairly alive, vibrating and answering, as it were, to the caresses of winds which they alone can feel. He has been censured, probably justly, for the unreasonableness as well as the triviality of such arrangement. Nevertheless, it is perhaps not too much to claim that these flying ends of skirts and veils help to give life and movement to the whole scene.

Opposite this serving-maid stands a gorgeously dressed young Florentine woman, said to be the sister of Lorenzo Tornabuoni, accompanied by four attendants, all of whom stand gazing in calm attention at the scene before them.

'APPEARANCE OF THE ANGEL TO ZACHARIAS' PLATE III

THE first of the seven scenes illustrating the life of St. John on the wall of the choir of Santa Maria Novella is the 'Appearance of the Angel to Zacharias.' Next comes the 'Visitation.' Over these are the 'Birth of St. John' and the dumb 'Zacharias writing the Name of his Son.' In the two scenes of the tier above John is portrayed preaching to the multitude and baptizing Jesus, and the feast of Herod follows in the seventh lunette-shaped division.

The 'Appearance of the Angel to Zacharias' (plate III) illustrates the moment when the father of the future Baptist listens unbelievingly to the announcement of the angel that at last heaven is about to bless him with a son. Ghirlandajo here shows himself in his customary double rôle of interpreter of Biblical and contemporaneous history.

The scene is represented as taking place in a temple whose lines and decorations are all of the richest Renaissance order of architecture. Zacharias stands before an altar in a domed chapel at the back, his act of sacrifice interrupted by the sudden appearance of the angelic visitant, who, with wind-swept draperies and extended wings, advances rapidly towards him from the left. Though there are some twenty-six other figures in the picture, these two are the only ones that have any actual connection with the sacred scene which gives the title to the panel.

All the rest of those young, middle-aged, and elderly men grouped on both sides so sedately, yet each figure so full of the most intense, individual life and character, are merely spectators, introduced partly for balance and compositional dignity, but principally for the purpose of portraying the noted Florentines of Ghirlandajo's day. They are all portraits of members of the Tornabuoni, the Ridolfi, the Medici, and other celebrated Florentine families, among them, says Vasari, "the most learned men then to be found in Florence." Though they are placed in somewhat angular and artificially planned groups there is no effect of unreality or even of *posing* about any of them. They are all alive, vividly and sharply characterized.

Against these acutely individualized portraits of fifteenth-century Italians, the graceful figure of the angel and the venerable, impressive one of the doubting Zacharias stand out in strong relief. More lovely than the angelic visitor are the four Florentine maidens at the right under the arch through which is seen a glimpse of sky and city buildings.

'FLORENTINE LADY' [DETAIL FROM 'BIRTH OF ST. JOHN THE BAPTIST'] PLATE IV

SCARCELY less interesting than the 'Appearance of the Angel to Zacharias' in the St. John frescos in Santa Maria Novella is the scene immediately above, depicting the 'Birth of the Baptist.' In treatment and style it is similar to the 'Birth of the Virgin' (plate II) on the opposite wall.

At the left, half raised in bed, is Elizabeth, looking towards a group who have just entered from a door at the right. The first of this group is the young woman whose head is here reproduced. Following her are two older

women attendants, and back of them comes a serving-maid bearing a basket of fruit on her head and a flagon of wine in her hand. On the left, seated below the bed, are the nurse, holding the new little St. John, and another woman, who extends her arms as if to take the child. Behind the bed a young maid-servant brings a waiter spread with glasses and decanters of wine.

The chief interest of the picture centers about the visitors, and critics have greatly praised both the beautiful young Florentine lady and the servant behind her for their exquisiteness of line and contour, and grace and rhythm of carriage. The Duchess, as M. Müntz calls the young woman, whose air of high distinction easily merits the title, is dressed in a rich brocaded robe that falls about her in straight, deep folds, the bodice cut low, showing a gold chain with a jeweled pendant on her breast. Her hands are crossed at her waist and she carries a fan and a handkerchief. From beneath her hair, which is parted severely and brought about her head almost like a cap, drop down over her ears entrancing curls that emphasize the delicate curves of her cheek and neck. Her eyes are turned to the right, looking out of the picture, her regard is quiet, observant, and her whole appearance is one of sweet, dreamy contemplation. In spite of her fifteenth-century costume, she might easily be a maiden of to-day, and indeed the whole picture, as Mr. Hoppin has said, "strikes one like a modern painting, interesting in any age, life-full, its complex features clearly differentiated, broad in composition, and preserving in its groupings a balance of pleasing and harmonious lines."

'ADORATION OF THE KINGS' PLATE V

"GHIRLANDAJO'S altar-picture in the Church of the Innocenti," writes Herr Steinmann, "is one of the wonders of the art of painting over which fateful time himself has forborne to lay his hand. Four hundred years have not changed its color, and, from fatal restoration almost free, it still smiles at us to-day from above the high altar of the church for which it was designed."

Painted in 1488, this 'Adoration of the Kings' represents Ghirlandajo's highest attainment in panel picture. Vasari's praise of it scarcely seems excessive when, after remarking the number of "very beautiful heads, both old and young, the attitude and expression fairly varied," he continues, "in the countenance of Our Lady, more particularly, there is the manifestation of all modesty, grace, and beauty that can be imparted to the mother of the Son of God by the painter's art."

The picture is crowded with figures of all ages and all conditions. Ghirlandajo might almost have painted it to show how his brush could depict old men or young, delicate women or tender children or even the very angels of heaven, with equal facility. Mary, clothed in the conventional red and blue, is seated on some marble steps before an elaborately carved Renaissance "pent-house," which serves as the Biblical stable. Behind her the heads of ox and ass look out, and back of them, peering over the lower side wall of the structure, two shepherds are seen. At the right of Mary, Joseph rests leaning on his staff, his blue tunic and yellow mantle making vivid contrast with the

Virgin's robes. The Child on his mother's knee is lifting his little hand blessing the gray bearded king whose gorgeous red mantle with the brocaded blue lining covers his kneeling figure in full rich folds. Beside this king, who is kissing the Baby's feet, kneels the second magi bearing his vase of perfumes; he is a middle-aged man, in a blue tunic and red mantle lined with yellow. Opposite stands the third royal gift-bearer, young and light-haired, dressed in a violet tunic and green mantle. "No more beautiful youth," says Herr Steinmann, "has Ghirlandajo ever painted." In the foreground at the left kneels John the Baptist, presenting to the Holy Child one of the little "Innocents," and at the right another is under the care of John the Evangelist. These two exquisite baby figures with their halos and their bleeding scars are supposed to typify the martyred children of Herod's massacre. On each side of this principal group are attendants and spectators, one of the young men standing immediately back of the youthful king being a portrait of Ghirlandajo himself. Over the roof of the "pent-house" four graceful angels bear a scroll on which is written "Gloria in excelsis."

The distance represents a wide curving river with high banks, on the left of which, before a fortified town, is seen the 'Massacre of the Innocents,' and on the right the 'Annunciation to the Shepherds.'

'PORTRAIT OF AN OLD MAN AND HIS GRANDSON' PLATE V$_I$

THE 'Portrait of an Old Man and His Grandson' at the Louvre is one of the world-famous portraits. In it Ghirlandajo demonstrates both his uncompromising realism and his not less vivid feeling for beauty. Though he is noted above all else for his striking portraits of the men of the Florence of his day, in more than one of his great frescos he has shown his ability to portray gentle maid and dignified matron as well. Occasionally, too, in altar-piece or wall panel, he has drawn dainty, exquisite angel forms that are as delicate and lovely as his men are forceful and actual. In this portrait of child and man the two sides of his art are at their highest expression. The old man in his red robe bordered with fur is delineated with an unsparing brush—not one ugly, awkward blemish omitted—and yet the face does not repel. One forgets coarse lines and heavy masses of bulging flesh and feature because of the tenderness with which he gazes at the small boy. As for the child, Ghirlandajo seldom painted a lovelier, fairer face than this golden-haired boy with the red cap on his curls who is looking up at his grandfather as if that ugly face meant all the world to him. The whole picture is a remarkable bit of character-painting.

It measures two feet high by one foot six inches wide.

'DEATH OF ST. FRANCIS' PLATE VII

ST. FRANCIS, whose life Ghirlandajo commemorated in his six frescos in the Sassetti Chapel of Santa Trinità in Florence, was the son of a rich merchant of Assisi, who resigned his inheritance to take up the life of poverty, preaching, and prayer. He was the founder of the Franciscan order of monks, and lived in the early part of the thirteenth century.

The death of the saint, universally considered the finest of the series, shows St. Francis stretched out on his bier surrounded by his mourning monks, with the bishop chanting the prayers for the dead at the left.

Crowe and Cavalcaselle say of this picture that it "is admirable for technical skill, for modeling, for precision and truth. The noblest realism supplies the place of ideal elevation, and if the religious calm of Giotto may be sought in vain, the scene in its completeness is the grandest display of the art of its time. . . . Were it not for a certain staid nature in the figures, we should say not Ghirlandajo but Raphael is the painter. But this scene as a composition invites comparison with a similar one executed by Giotto, the great founder of the Florentine school, in whom noble feeling, propriety, significance, and judgment in the distribution of space were combined. . . . Taking Giotto's 'Death of St. Francis' in the Bardi Chapel (see Masters in Art, Part 32, Vol. 3), contrasting it with this, we shall note that Giotto takes the saint in a glory to heaven, and that one of the monks at the bedside looks up and tempers his grief at the departure of Francis by the knowledge that he is already on the way to heaven. Were this incident withdrawn from Giotto's fresco, its significance would be lost. Ghirlandajo neglected this episode. He increased the number of spectators about the death-bed. The scene assumes a more real appearance but is less true to the spirit of the time of St. Francis than that of Giotto. Abandoning prescription, he sacrificed the simplicity of the olden time to the pomp of a more modern epoch, a useless and disadvantageous luxury and surrender of the severe simplicity of the earlier."

'THE VISITATION' PLATE VIII

'THE VISITATION,' a panel picture begun by Ghirlandajo in 1491 and finished by his assistants, principally, perhaps, by Mainardi, after the master's death, was ordered by Lorenzo Tornabuoni for his chapel in the Church of Cestello. Now in the Louvre, it was one of the treasures which Napoleon sent home from Italy, and unlike most of the art-spoils of the conquering Frenchman, was never returned to its native land.

In front of an arched opening giving a distant view of sea and fortified town, Mary stands leaning over Elizabeth, her hands on the elder woman's shoulders, whose full orange-colored robe with its red sleeves and white head-dress leave little more than her profile exposed to view. Mary's dark blue mantle is caught together at the breast by an enormous brooch, but her gauzy head-dress of ruffled muslin does not hide the soft hair, which is drawn down over her ears. Mary Cleophas is at the left of the two, her green-gowned figure with its crimson cloak half cut by the line of the panel. Salome advances from the right, her gray draperies blowing out from her spirited figure as if the wind and she had had a tussle. The four figures have much dignity, and are effectively balanced against one another. The three younger women especially are remarkable for the beauty of their poses and the sweetness and intelligence of their expressions. There is a gentle wondering melancholy on the face of Mary that suggests the Botticelli type, though without the strain and stress so generally felt in that master's Madonnas.

The panel measures five feet four inches high by five feet three inches wide.

'THE MADONNA ENTHRONED' PLATE IX

THE 'Madonna Enthroned,' which is now in the Uffizi, was originally painted for the Church of S. Giusto, near Florence. When this church was demolished during the siege of 1530 it was transported to the Church of the Calza, where it remained till 1857, when the authorities removed it to the Uffizi. It is one of Ghirlandajo's most famous panel pictures, and Vasari praises it highly, saying that "nothing better could be executed in tempera."

The Virgin is seated on a throne raised on an open portico with decorated colored marble tiling, a richly carved colonnade behind her spreading into a semi-domed niche over her head. She is dressed in rose and blue toned robes with a soft white transparent veil that falls over her forehead down each side of her face on her neck and shoulders. The baby Jesus sits upright on her knee, his right hand lifted, blessing the two saints Zenobius and Justus, who kneel before him at the foot of the throne. At the left of the Madonna stands the angel Michael in full armor, carrying his sword, and at the right Gabriel, in a yellow tunic and red mantle lined with green. Close against each side of the throne-chair are two little angels, the two in front bearing sprays of lilies. Stretched over the marble steps below the Madonna's feet is an oriental rug, the texture and design painted with all the care for detail and exactness so inseparable a part of Ghirlandajo's talent. On the lowest step, between the two kneeling saints, is a vase of white ascension lilies.

The Madonna has a sweet, placid beauty, and is not without a certain dignity and impressiveness in her pose and in the fall of her voluminous draperies, while the Child has a round babyish figure, with an earnest, intent little face. But in the angels and the two saints Ghirlandajo is seen at his best. St. Zenobius, one time Bishop of Florence, and St. Justus, Bishop of Volterra, are living and actual, painted with the portrait-like fidelity to truth and nature so characteristic of the Florentine artist, the hands alone betraying the want of exact anatomical construction—a not unusual failing with him. Balancing these two, giving light and brightness and charm to the whole picture, are the four little angels and the two archangels, the flower-like faces of the former not unworthy of the brush of Raphael himself.

The picture measures about five feet seven inches high by six feet wide.

'CALLING OF PETER AND ANDREW' PLATE X

IN October, 1481, Ghirlandajo was called to Rome to help decorate the Sistine Chapel. He is said to have painted some few of the twenty-eight portraits of the popes in the niches above the frescos of the side walls, but his two principal works were the 'Resurrection' and the 'Calling of Peter and Andrew.' All the authorities unite in praising this latter fresco, and in declaring it one of the very best of the entire series. Were it not so completely overshadowed by Michelangelo's stupendous ceiling above, even the ordinary sightseer could not fail to recognize its own intrinsic strength and beauty.

The scene is represented as taking place on the shores of Lake Gennesaret at the beginning of Christ's ministry. The central figure is Jesus himself, who,

robed in a blue mantle, stands with uplifted hand blessing Peter and Andrew, whom he has just called as followers. The two newly made disciples, one dressed in yellow, the other in dark green, kneel before the Master, their attitudes and expressions full of a deep humility and reverence. On both sides of this central group Ghirlandajo has introduced a crowd of spectators, all, as was his custom, in the Florentine dress of his day. These are well placed, well massed, and in their quiet observant poses detract nothing from the impressiveness of the scene which they are watching.

Among those at the left can be recognized some of the best known of the Florentine colony then living in Rome. The man in a violet cloak is the Archbishop Rainoldo Orsini, the Greek Argyropolos is somewhat nearer the front, as is also Giovanni Tornabuoni.

Back of these figures, which completely fill the foreground, stretches the lake with precipitous cliff-like shores showing in the distance fortified castles and turreted city walls. In the middle distance two subsidiary scenes are portrayed. At the left, Jesus, again surrounded with a crowd of observers, is depicted in the act of calling Peter and Andrew, who are lifting their nets from the boat not far from shore. The Master is once more seen on the right bank, this time with Peter and Andrew close behind. He is now summoning James and John, the sons of Zebedee, whose fishing-boat is just about touching the shore.

Though Ghirlandajo has here followed the custom so general with the early Renaissance painters of introducing various incidents within the boundaries of one picture, he has not thereby made an incoherent or badly massed composition. The two minor scenes in the middle distance are treated as simple and unobtrusive subsidiaries, in no wise limiting the power and importance of the scene which fills the foreground. Everything seems but to add to the calm majesty and benignant might of the figure of Jesus himself, a figure almost as nobly conceived as Masaccio's Christ in the 'Tribute Money.' Indeed, critics have remarked upon a certain similarity in the attitudes of these two noble examples of the fifteenth-century ideal of the Man of Sorrows.

A LIST OF THE PRINCIPAL PAINTINGS BY GHIRLANDAJO WITH THEIR PRESENT LOCATIONS

ENGLAND. LONDON, NATIONAL GALLERY: Portrait of Youth — LONDON, MR. ROBERT BENSON'S COLLECTION: Francesco Sassetti and His Son — LONDON, DR LUDWIG MOND'S COLLECTION: Madonna and Child — LONDON, MR. SALTING'S COLLECTION: Madonna and Child with St. John — FRANCE. PARIS, LOUVRE: The Visitation (in part) (Plate VIII); Portrait of Old Man and His Grandson (Plate VI) — PARIS, MR. RUDOLPH KANN'S COLLECTION: Portrait of Giovanna Tornabuoni — GERMANY. MUNICH GALLERY: Madonna in Glory; St. Catherine of Siena; St. Laurence as a Deacon — ITALY. FLORENCE, ACADEMY: Madonna and Child with Saints; Adoration of the Shepherds — FLORENCE, UFFIZI GALLERY: Adoration of the Magi; The Madonna Enthroned (Plate IX) — FLORENCE, MUSEUM OF SAN MARCO, SMALL REFECTORY: Last Supper (fresco) — FLORENCE, CHURCH OF THE INNOCENTI: Adoration of the Kings (Plate V) — FLORENCE, CHURCH OF SANTA MARIA NOVELLA, CHOIR: Seven Scenes illustrating Life of the Virgin

(frescos), including Birth of the Virgin[1] (Plate II); Seven Scenes illustrating Life of St. John the Baptist[1] (frescos), including Appearance of Angel to Zacharias (Plate III); Birth of St. John (see Plate IV); Four Evangelists (frescos); Coronation of Virgin (fresco); Annunciation (fresco); Patron Saints of Florence (fresco); Scenes illustrating incidents from Lives of St. Dominic, St. Peter Martyr, and St. John (frescos); Portraits of Giovanni Tornabuoni and His Wife (frescos) — FLORENCE, CHURCH OF THE OGNISSANTI: St. Jerome (fresco); Madonna della Misericordia and Pietà (fresco) — FLORENCE, CONVENT OF THE OGNISSANTI, REFECTORY: Last Supper (fresco) — FLORENCE, PALAZZO VECCHIO, SALA DEI GIGLI: Triumph of St. Zenobius (fresco); Roman Warriors (fresco) — FLORENCE, CATHEDRAL: Annunciation (mosaic over side entrance) — FLORENCE, CHURCH OF SANTA TRINITÀ, SASSETTI CHAPEL: [ON THE WALLS] St. Francis banished from Home; Pope Honorius confirms Rules of Order; St. Francis before the Sultan; St. Francis receiving the Stigmata; Restoring Child to Life; Death of St. Francis (Plate VII); Portraits of Francesco Sassetti and His Wife (frescos); [CEILING] Four Sibyls (frescos); [OUTER WALL] God the Father in Glory (fresco); Sibyl Prophesying (fresco) — SAN GIMIGNANO, CATHEDRAL: [CHAPEL OF SANTA FINA] Vision of Santa Fina (fresco); Death of Santa Fina (fresco) (Plate I); [CHAPEL OF S. GIOVANNI] Annunciation (fresco) — LUCCA, CATHEDRAL, SACRISTY: Madonna and Child with Saints — LUCCA, CHURCH OF SAN MARTINO, SACRISTY: St. Peter and St. Paul — NARNI, MUNICIPAL MUSEUM: Coronation of the Virgin — PISA GALLERY: SS. Sebastian and Roch — PISA, CHURCH OF ST. ANNA: Madonna and Child with Saints — PISA, RIMINI GALLERY: Three Saints and God the Father — ROME, VATICAN [SISTINE CHAPEL]: Calling of Peter and Andrew (fresco) (Plate X); Portraits of Popes (frescos) — VOLTERRA, MUNICIPAL MUSEUM: Christ in Glory adored by Two Saints — VOLTERRA, LO SPEDALETTO: Story of Vulcan (fresco).

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[1] These fourteen frescos are named in the descriptions of Plate II and Plate III.

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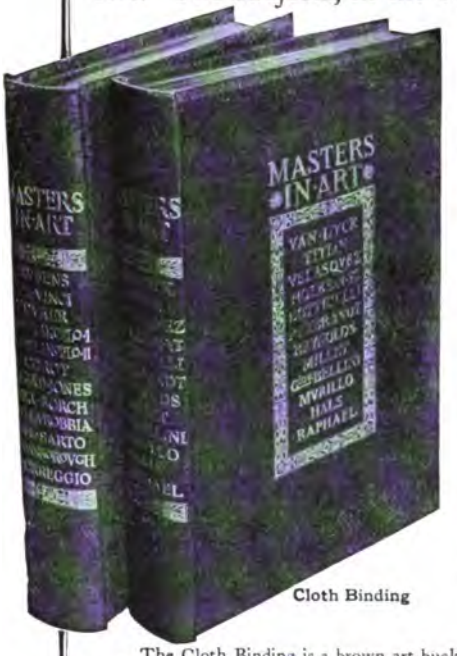

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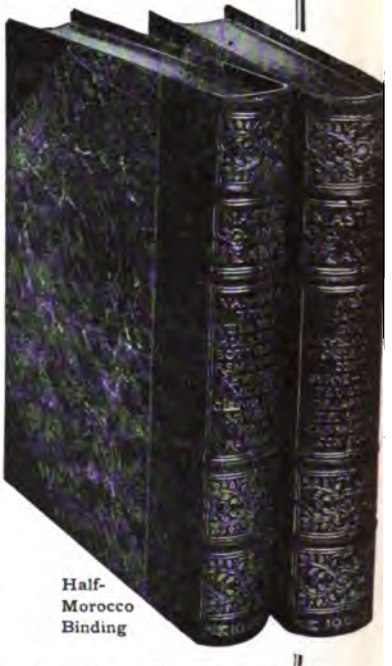

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Bouguereau

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A Series of Illustrated Monographs

Issued Monthly

BOUGUEREAU

PART 82 —— VOLUME 7

Bates and Guild Company
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42 Chauncy Street
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MASTERS IN ART

A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 82 OCTOBER, 1906 VOLUME 7

Bouguereau

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MASTERS IN ART PLATE IV
PHOTOGRAPH BY BRAUN, CLÉMENT & CIE
[1917]

BOUGUEREAU
THE HOLY WOMEN AT THE TOMB OF CHRIST
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SONGS OF SPRING
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BOUGUEREAU
THE TRIUMPH OF MARTYRDOM
LUXEMBOURG GALLERY, PARIS

PORTRAIT OF BOUGUEREAU BY HIMSELF — ANTWERP MUSEUM

This portrait of Bouguereau was painted by the artist himself in 1895. It is not only a speaking likeness of him at that age, but it is a fine example of his ability as a portrait-painter. Vigorous, life-like, full of character, it may well rank as one of his very best works. "It is a delicate but manly head," writes Mr. Beckwith, "and in its well-rounded proportions it shows a thoroughly balanced and practical, though poetic, brain."

Adolphe William Bouguereau

BORN 1825 : DIED 1905
FRENCH SCHOOL

ADOLPHE WILLIAM BOUGUEREAU (pronounced Boo-gher-o) was born in the old Protestant city of La Rochelle, France, on November 30, 1825. His father was a wine-merchant of that town, but when Bouguereau was still a small boy the family moved to St. Martin-de-Ré. Even while at his primary school he began to be possessed with that need for pictorial expression which never after left him. His text-books were filled from cover to cover with drawings of scenery, sailors, peasants, all of which were viewed with admiring eyes by his comrades. Already, too, his childish mind felt the poetry that brooded in that stern old town with its fierce architecture so full of memories of the ancient times. From then began the love for his native city which only changed to grow deeper and more profound.

When William grew large enough his father sent him to learn the rudiments of Latin of his uncle, the priest at Montagne-sur-Gironde. The years during which the boy was with this guardian-teacher were a period of great and tranquil growth, the foundation of his future intellectual and artistic life. The book lessons his uncle supplemented with out-of-door instruction, explaining the forces of nature and showing him the archæological marvels of the country about. And all the time the love of the beautiful in nature grew daily stronger in the heart of the nephew. Alone, often for hours, he used to watch entranced the lights and shades and golden colors of the dying day as the sun moved over the Gironde. Often he would rise at daybreak out of pure joy of the glowing hours of sunrise. Meanwhile the books were not neglected, and of them all it is curious to note that the favorites of the future painter of myth and religion were the Lives of the Saints, the Bible, and the Dictionary of Fables! A rather strange assortment, but in them can be found both the double source of Bouguereau's inspiration and his lifelong attachment to the traditions.

As a mere boy the antique delighted him. He found an infinite charm in the melodious accents of Virgil and in the elegant preciosity of Ovid. What a change when he was forced to leave all this to go to Bordeaux to become clerk for his father, who had established himself there in the heat of the melancholy rue Neuve as merchant of olive oil! When he could find the minutes he covered boxes and bundles with drawings of all sorts, and finally some of the cus-

tomers and friends of his father became greatly interested in the blond youth of sixteen who, perched all day on the high stool in the counting-house, only left the pen for the pencil. At length his father consented to allow him to enter the École des Beaux-Arts of Bordeaux—with the express condition that he was not to become a painter, for that was a trade which did not pay! From that day the laborious life of young William was illuminated by the hours given to his beloved art. Each morning from six to eight o'clock he spent in the art school, from which he hurried back to devote the rest of the day to the accounts in the ledger. In the evening, the moment he left the family table, he shut himself in his room, and late into the night by the light of candle-ends saved from shop or house he would draw and draw—anything he saw or could remember. To get the necessary crayons, colors, and materials he painted the colored designs to be reproduced on the covers of prune or raisin boxes. Nothing was too insignificant or common so long as it brought the future nearer when he dreamed of being a prince of painters!

Soon, too, the future began to open out most alluringly. After two years at the École des Beaux-Arts, he won the first prize for painting the figure. This in spite of the fact that his competitors were all-day students, while he was only in the studio for two hours each morning. The success so intoxicated him that he straightway informed his father that the career of a merchant of oil "gave no chance for life," and begged permission to take up that of painter. This Bouguereau the elder finally somewhat reluctantly yielded, saying, "Do as you will, my boy, but at your own risk. You know I cannot help you."

But if his father could not help him, his mother could and did. She was vastly proud of the artistic talent of her son, and many were the francs her beautiful embroideries earned toward the education of the young student. The good *curé* of Montagne-sur-Gironde also did his best to aid his nephew. He went about the country and procured many orders for portraits at fifteen francs the head!

With these aids, William Bouguereau was able at length to realize his long cherished project: to go to Paris! He arrived there in March, 1846, and at once entered the studio of Picot, that old master whose works and whose instruction carried the imprint of the most elevated traditions. Among his fellow-students were Lenepveu, Cabanel, Henner, Gustave Moreau. This new life devoted entirely to art gave to the one just embarked upon it the most intense joy which he had known, and filled him with overflowing enthusiasm. He spent not more than twenty sous a day, eating hardly anything but bread and cheese, and often going without any dinner. What did it matter to him! He had voluntarily taken to heart the adage "Who paints, dines," and the only necessities of life for him were to paint, to draw, to study anatomy, natural history, perspective. Ah! how he took revenge on the gloomy hours in the wine-scented shipping-office!

He worked even harder, if that were possible, after he entered the École des Beaux-Arts of Paris, in that same year, 1846. In the evening, when his hand was too tired to hold the pencil, he studied history, mythology, architecture. His very distractions were taken to further his art. If he went to the Théâtre-

Français it was above all to study the beautiful poses of Rachel and Ristori. In the street, the promenaders, the groups of people, the peasants, all were to him texts for his artistic eye to learn by heart till they became the very maxims of his art. These maxims, fruit of patient reflection and a clear mind, he consigned to a diary which he then began to write. What a breviary of will and of work is this book, where on each page is felt the most insistent, the most methodical, the most constant, effort towards the ideal and beauty! In these pages can be perceived the influence of the painters of the classic school upon the young student,—that of Ingres, Ary Scheffer, and above all of Hippolyte Flandrin, for whom he had an especial admiration. Here is found, too, that phrase which expresses so well all the life of the master, and which he seems to have taken for motto: "All the moments of life should be employed in study. Let us always have in mind this great truth."

The only time when he neglected his favorite maxim was when he went to fight, in those dreadful June days of 1848, by the side of his friend Pils. Once order was restored he returned to the studio with more ardor than ever. This passionate zeal obtained its reward. The young Rochellaise tried twice for the *Prix de Rome*, in 1848 and in 1850. As there had been no first prize bestowed in 1848, it was given in 1850 to William Bouguereau, who in a very frenzy of delight departed for the Villa Medici, where the French school of painting was established at Rome. With him went his friend Paul Baudry, winner of the first prize of 1850, sharer of his dreams and his enthusiastic projects for study.

Rome enchanted Bouguereau, but it was his journey to Tuscany and Umbria which remained with him as the most vibrant of memories. One city, fairly perfumed with mystic art and holy traditions, particularly exerted upon him an unquenchable fascination. That was Assisi. He stayed there for months in the home of an old soldier of the Empire who had for Napoleon that unbounded adoration shared by all the Great Army. The ardent young French artist was delighted to hear from the mouth of the Italian the marvelous tales of the glories of the armies of France.

All day Bouguereau spent in the convent, the church, and the crypt of St. Francis, copying the entire decoration of the cupola where Giotto allegorized the vows of the Franciscan Order, or reproducing with equal love the severe fervor of Guido of Siena, of Giunto of Pisa, of Cimabue. At the same time he was carried away by the penetrating charm of that sweet and severe nature of Umbria where the vine and the olive are married to the oak and the pine. Afterwards he visited Padua and Ravenna. In this latter city he copied a part of the celebrated Byzantine frescos of St. Vitalis. Their inspiration is seen in later years in his own church decorations. He also went to Venice, but he did not dream of copying Titian, Veronese, or Tintoretto. It was not till long afterwards that he began to search for the secret of their thrilling color. At that time of ardent youth the pursuit of the ideal, and the beauty of form, captivated his mind more completely than the magic of color. In Pompeii once more he found beautiful lines and harmonious attitudes. As the painter of religion had been ravished by the pure luster of the Primitives, so the lover of the smiling and ever young antique recognized the country of his dreams in

that city sprung as it were out of the bowels of the earth. Mars and Venus, Diana and Endymion, the Muses, the Seasons, the Hours,—all lived before his eyes. And in the future he often traced them upon the walls and the ceilings of his home. They were so true, so exact, that it was no wonder M. Edmond About, the sculptor, declared later to his pupils, "If you do not know Pompeii, go see it in the studio of M. Bouguereau."

But it was soon necessary to leave all that. In 1854 the pensioner of the Villa Medici returned to Paris and exhibited his 'Triumph of Martyrdom' (plate x). This picture was the first important work of a fecund and noble career which Bouguereau followed for more than fifty years, years which saw the most striking successes, the most glorious consecrations, and which are scarcely less rich in works than in days. For more than half a century Bouguereau never failed to exhibit at every Salon religious, genre, or mythologic pictures and portraits. At the same time he executed a considerable amount of mural decoration for houses, theaters, and churches.

His first work in this line was in his own part of France. For Mme. Moulun's villa at Angoulins near La Rochelle he painted four panels representing the Seasons. Other important labors were the decorations for the Bartholoni and Péreire residences in Paris, which he finished during the years immediately following his return from Italy. On these walls, on the ceilings, along the friezes, a whole world of mythology was displayed in all its beautiful nudity, its airy play of graceful attitudes. At the Salon of 1869 Bouguereau showed his 'Apollo and the Muses,' painted for the ceiling of the concert hall of the Grand Theater of Bordeaux. Again the scene was mythologic, and it was filled with figures both nude and draped.

While doing these secular works he finished a series of decorative paintings in several churches. In the beginning of his career religious art had an irresistible attraction for him. The influence of his uncle had developed his natural disposition towards belief, a disposition very generally met with among painters of that generation. "Believe and you will be a great painter," he has written. And he made a vow to himself to paint religious pictures like those which he admired so intensely by Flandrin in St. Germain-des-Prés. He kept his vow. In 1859 he was given the decoration of the chapel of St. Louis at Ste. Clotilde. Here, however, he had to depict historical scenes which did not inspire him and which he executed with coldness. He did not care for history. He did not comprehend it, and the laws of esthetics and precision which had to be followed only caused him pain. He is seen much more at his ease in the chapels of St. Peter and Paul and St. John the Baptist in the church of St. Augustine. His work there brings memories of the mosaics at Ravenna. At St. Vincent-de-Paul Bouguereau glorified the Virgin, whom he shows grave and sad, surrounded by smiling angels. She is again portrayed in her joys, her sadness, and in her glory in the cathedral of La Rochelle. This last decoration is a circular ceiling holding the 'Assumption,' and, within six arches, the 'Annunciation,' the 'Visitation,' the 'Nativity,' the 'Flight into Egypt,' the 'Swooning of the Madonna,' and the 'Pietà.'

Frequently Bouguereau left the land of the fabulous for the domain of con-

temporary life—a domain less propitious for pure lines. In 1857, for instance, under orders of the minister of public instruction, he painted an enormous canvas representing the 'Visit of Napoleon to the Flooded Inhabitants of Tarascon.' In 1869 he brought back from a trip in Brittany numbers of pleasing pictures, such as 'Young Girls of Fouesant returning from a Walk' and 'The Vow of St. Anne of Auray.' Among the pictures inspired by modern life, 'All Soul's Day' and the 'Poor Family' are in a vein seldom explored by the painter. He loved better to paint, and he painted better, smiles than tears. He also painted a great number of 'Little Beggars,' 'Little Fishermaidens,' 'Little Bohemians,' etc. These studies of small girls he made almost exclusively at La Rochelle, his models taken from the children of the neighborhood. Three tiny sisters with bright eyes, complexions burned by the sea-breezes, were the special clientèle attached to the master's studio. Perhaps his most successful work of all was portraiture, and at almost every Salon he exhibited one or more portraits that won both recognition and praise.

This enormous production, this never-ending labor, almost entirely filled the life of Bouguereau. Few were the hours which were not wholly given to art. In the siege of Paris in 1870, however, he once more left his brush for the bayonet. Though exempt from all active service by his age and because of having been "pensioner" of the Academy of France in Rome, he joined the National Guard, as he had in 1848. He belonged to the batallion commanded by Bergeret, the future general of the Commune, and with him as comrades in arms were the two brothers Flourens. From beginning to end he did his duty with patriotic punctuality, stoically braving the physical and moral sufferings, upheld by a vigorous temperament and by the lively hope that patriotism would save Paris. The Franco-German war over, he again resumed his brush. The impressions of that unhappy time Bouguereau never forgot. His national pride would not let him forget, and he always dreamed of some triumphant future revenge. One day he heard with great joy of a chance offered to France to conquer her conqueror—a victory all of peace, delivered courteously in the close field of art. It was fifteen years later. One well remembers the commotion excited by the visit of the Empress-Dowager of Germany to Paris for the purpose of asking the painters of France to take part in the Exposition of Fine Arts at Berlin. Bouguereau, among the first to be solicited, promised to exhibit. But a strong contrary sentiment, undoubtedly respectable but seemingly illogical and unconsidered, dominated press, public, and the majority of the artistic world. Bouguereau held firm. "If I have to go to Berlin alone," he wrote, "I shall go. I consider it a patriotic duty to conquer the German painters in the very capital of the German Empire."

The other events of his life were but concerned with expositions, with medals, with distinctions. As early as 1855 he won a second-class medal at the Salon; in 1857 the first was bestowed upon him. He was made Chevalier of the Order of the Legion of Honor in 1859. In 1876 he was raised to the grade of Officer, and to that of Commander in 1885. The honor which he coveted most—to be member of the Institute of France—was accorded him in 1876. From 1883 he was president of the ancient Society of Painters, Sculptors, Ar-

chitects, and Engravers, and medals and honorable mentions were showered upon him in the Salons of Paris and in the exhibitions of other countries.

As a man Bouguereau was generally liked, esteemed, and admired. His relations with his pupils were always most cordial. For them as for his friends he was the "Patron," the Master, as simple and frank of heart as of appearance. He never discouraged any of them, and to all his maxim was the same: "Work!"

And why should he not have advised work, he who, at eighty, after an existence so prodigiously rich in works, worked still ten hours a day? When he was in Paris in his home on the rue Notre Dame des Champs, or at La Rochelle in the old mansion of the eighteenth century which he occupied, all his time was spent in his studio, in the absorbing joy of creation. He was able to say as said Poussin, that painting to him was delectation. "When the labor of the day ceases for lack of day," he declared to a friend, "I long for the arrival of to-morrow." Is there a more beautiful word of painter? During his months at La Rochelle he left his brush only for his two daily walks on the seashore, the one in the morning, the other at the hour when the sun sinks behind the islands. Those walks were as regular, as unchanging, as the famous walks of Kant at Königsberg.

Bouguereau's first wife was a French woman, who died early in their married life. In 1896 he married Miss Elizabeth Gardner, of Exeter, New Hampshire, a painter of recognized ability who had been one of his pupils in the Julian art schools. It was due to Bouguereau's efforts, himself influenced thereto by his American *fiancée*, that both the Julian studios and the École des Beaux-Arts broke their hitherto cast-iron regulations and admitted women as students to their classes.

Bouguereau died on August 19, 1905, at his home in La Rochelle, after so short an illness that it may be said of him as of the great masters of the Renaissance,—he died with the brush still in his hand.—TAKEN PRINCIPALLY FROM THE FRENCH BY LOUIS SONOLET

The Art of Bouguereau

LOUIS SONOLET 'REVUE DES CHARENTES' 1905

TO those who would analyze the art of Bouguereau, one remark must first be made: that art is essentially and almost exclusively plastic. For him form is the supreme object of art. . . . For him a picture is but a theme of lines and colors. So true is this that he is often embarrassed to find titles for his canvases. One day he surprised an adorable pose in a model just leaning over to rest from her allotted hour before the class. "Stay as you are," he cried. And from that came the graceful study of a young girl which he called 'Biblis.' She could have been equally well named Arethusa or Calypso. The

trained eye of the artist had at once seen this happy accidental posture. He always sees every such accident, for, trained by nature as well as by methodical education, he knows what to look for, what to discover. Always intent upon nature, his eye is interested in everything it sees, and retains all that is suggested in harmonious forms. . . . He has even succeeded in evoking human beauty from the phenomenon of the world of inanimate nature. One morning, for example, while in a train crossing the Beauce, he noticed the soft vapors which, rising above the fields, were all tinted with the rose of dawn. Light breezes gently wafted them upwards, and the imagination of the painter soon discovered feminine forms in the melting misty clouds. That evening he made a rapid sketch of his morning vision. It was the charming picture afterwards finished and called 'Nymphs of the Mountain.'

This plastic beauty from which Bouguereau draws his inspiration he depicts as it should be depicted: in a state of repose. And indeed, harmony of figure and pure serenity of face cannot be conceived in action. In this respect the French master agrees with the English Preraphaelites and with the esthetic theories of Ruskin. With them he can repeat the words of Baudelaire: "I hate movement which displaces lines." Like a Greek religious sculptor Bouguereau caresses these lines. He chisels them with unceasing patience, with that brush of his which is so knowing, so sure, and above all so searching. He will prepare for a picture, perhaps, twenty sketches, but even in the first hasty study his drawing is perfect. Then he commences to model, finely, plainly, shading with simple tones full of infinite delicacy. . . . He spreads out the paint somewhat thinly, keeping his surface always smooth, in a methodical and restrained fusion of white flesh tones with the luster of enamel. There is little of depth or relief in this smooth, polished, even painting, in which the excess ve cleanness sometimes gives the effect of the glistening surface of porcelain. The tonality is uniform. Bouguereau has not been haunted by the mysteries of light and shade, and, in his love of clearness of atmosphere and light colors, he has almost never directed his attention to the rich power of chiaroscuro. His light is brilliant and gay. His color, bright and sweet, vibrates agreeably, but it is impersonal, with neither deep warmth nor great resonance. As to his composition, it is always skilful, direct, ordered, and, beyond all, simple. The detail is always kept in proper subordination to the *ensemble*. All breathes of proportion, of tact, of knowledge, of taste, with the just equilibrium between the effect and the means. They are qualities eminently French.

Two things, alas! hurt that edifice of harmonious but cold lines, where knowledge seems to check the springs of inspiration. These are originality and life. Prisoner and victim of the canonical rules of his youth, Bouguereau is part of a conventional ideal, already overworn, and which he himself has repeated too often—to the detriment of the natural and the true. Patient observer of nature, he perceives her as she is, but, as has been said, he is ever forced to portray her as she is not. Moreover, his rather shallow intuitions have never prompted him to find a more living mode of expression. In their eternal attitudes of repose, his personages ought all the more to express that

inner life, that which is the expression of thought, in the absence o movement; they are too often unprovided with this. Their heads are without type and are painted after an artificial standard of beauty,—a congealed model of the schools. No deep sentiment distinguishes their expressions, their gestures, or their groups. But it must not be forgotten that their author created them in the ardent joy of work, in the passionate love of the beautiful, and that he has expressed them in the most sure, the most serene, the most pure of plastic language. In short, one can say of him that he has more knowledge than richness of nature, more method and experience than temperament and inspiration. But he has always upheld the most elevated ideals of art, his instruction has always been of the highest—instruction at times too difficult for himself to follow.

Nevertheless, the innumerable criticisms which have been showered upon him have often had to do merely with his style, and more often still with his subject. They have indicated unending grudge against him for his impeccable correctness, his laborious perfection, his experience which is never at fault. The critics have grown tired of hearing him extolled for his profound knowledge of the method of painting, just as the Athenians were wearied to hear Aristides forever called "The Just." Many revolutionists cannot pardon him for his attachment to the traditions. But, guardian of the Palladium of Art against pernicious tendencies, teacher of solid acquirements too rare nowadays, the master who is so warmly enamoured of the ideal has pursued it not unsuccessfully in a large number of works which are a great honor to the French school. Goethe said, "Art—it is the simple and the sane." Can that definition be denied to the talent of Bouguereau, so nobly simple in his methods, so frankly sane in his high moral conception of art?—FROM THE FRENCH

R. MÉNARD 'PORTFOLIO' 1875

TO be inclined to paint pretty faces is surely not a grave defect, and yet the often excessive severity of French criticism towards M. Bouguereau bears almost in every case upon the prettiness of his faces or the rather conventional cleanliness of his execution. We admit that a little more frankness in the touch would give to his painting a reality which sometimes is wanting. Rusticity is not with this painter an instinctive sentiment, and if he paints a patched petticoat he yet suggests an exquisitely clean figure; the naked feet he gives to his peasant-women seem to be made rather for elegant boots than for rude sabots; and in a word, it is as if the princesses transformed into rustics by the magic wand in the fairy-tales had come to be models for his pictures, rather than the fat-cheeked lasses whose skin is scorched by the sun, and whose shoulders are accustomed to heavy burdens. But having made this reserve, it must be acknowledged that M. Bouguereau's children are delightful, and his composition charming; his drawing is correct, even to rigidity; he possesses a gracefulness and a fecundity of invention attested by the immense number of his pictures. . . .

To sum up in a few words our impression of the painter's characteristics,—whether he paints mythological subjects or rustic scenes, M. Bouguereau al-

ways exhibits three qualities which justify his reputation: knowledge, taste, and refinement.

C. H. STRANAHAN 'A HISTORY OF FRENCH PAINTING'

BOUGUEREAU has been called by his admirers preëminently the painter of flesh. Critics, of more technical leanings, do not agree with this enthusiasm, it should be said. He certainly produces in flesh-painting surfaces so smooth that they seem waxed or enameled. He makes "figures in faience." . . . But knowledge, taste, and refinement are his constant qualities, and from these he derives a constantly serene elegance of manner. He was early imbued with the value of the classic line and the academic figure, and his skill in composition is always marked. Many of his compositions are delightful considered as pure arabesques. In the sharply defined differences and the hot discussions of principles maintained during his early years, he was enlisted, through the influence of his teacher of drawing at the College of Pons, on the side of the followers of Ingres before he was old enough to judge of its merits. . . .

All the tendencies of his art instruction had prepared him to follow in the direction of the great masters. With this influence he combined a decided taste for mythology, shown by his pictures both then and later. But at the close of his four years' pensionate (1854) he produced 'The Body of St. Cecilia borne to the Catacombs.' His fame dates from this. It is now in the Luxembourg, where he also has a 'Birth of Venus,' of 1879. But he did not touch the hearts of the people until he painted, or rather conventionally idealized, the country characters of his own land and time. His treatment of these is the very opposite of that of Millet: he introduces elegance into his rendering even of a barefooted peasant. Imposing line, so thoroughly impressed upon him by his training, dignity of bearing, agreeable disposition of masses, enter into all his renderings of these subjects, until "they seem like rustics transformed into princesses"—for it is woman that usually forms his subject. But this execution imposes itself, and stands between the characters and the observer. This treatment renders his practice somewhat that of the neo-grecs, familiar in incident, classic in execution; but his qualities are better adapted to less realistic subjects, and with him, as with Cabanel and others, the renewal in classic forms of the ideal treatment has become, instead of the neo-grec, the more formal academic. In Bouguereau's works it maintains high value. His composition is always fine, his color clear and fresh, if neither rich nor subtle, his drawing "faultily faultless"—"despairingly perfect," sigh his fellow-artists, who nevertheless distrust its finish as being for finish's sake. And in sentiment his figures are so placid and sincerely destitute of feeling hat he has often been accused of painting the merely pretty. However, it is not the trivial, and his pictures always possess the charm of that elegance which invariably confers true distinction. . . .

Bouguereau was early a successful decorator. On his return from the Villa Medici in 1854 he decorated the drawing-room of M. Bartoloni, then the Hôtel Péreire, and the churches of St. Clotilde and St. Augustin. He follows

out all his aptitudes in art with assiduity, and thus has acquired a wonderful success. So great is this that he may be said to hold the public in allegiance to a style it was turning from, to the classic practice it was condemning, and to stay it in its haste to pay fealty to the impressionists and the realists. The honors which are loaded upon him, while he serenely upholds the banner of the classicists, prove that the age still has appreciation for the historical and academic style. He is member and president of the Academy of Painting of the Institute, and, in 1885, owing to that section having its turn in precedence, became president of the entire Institute. This appreciation is also attested by the statement of publishers that he is a "*porte-bonheur*," or charm of success, that they earnestly seek to secure for their illustrated works.

CARROLL BECKWITH 'THE COSMOPOLITAN' 1890

IT is perhaps in his treatment of form that Bouguereau finds his most intelligent admirers, as it is generally conceded to be his greatest excellence. It is obvious from his work that he has applied himself with unremitting devotion to the study of form in the human figure, as exemplified by grace of line and extreme charm of proportion. His treatment of the delicate loveliness of children is unrivalled. . . .

No detail is unworthy of his careful and intelligent attention, each accessory being as completely studied before its execution upon the final canvas as the most important figure. In the drawing of hands and feet the observer is ever reminded of the masterly study which must have preceded such results. His range of subjects has embraced both Christian and pagan history, together with many flights of pure ideal fancy, and often a rendering of Italian or French peasant life, imbued with a decorative and poetic character which strongly appealed to the painter. In this latter class of work it is often impossible to detect the reality or local color of the spot chosen, owing to the impress of sentiment brought to bear upon it.

Few men have been able to maintain such a continuous, uninterrupted career of even production. Few poets or painters possess so patient a muse. Periods of change in temperament or transitions of thought make radical changes in manner of work or choice of subjects; as for example the earlier manner of Raphael or Velasquez, differing completely from that of their later works. Not so with M. Bouguereau. The evenness and continuance of his style have been remarkable. I do not wish to imply that differences of merit do not exist in his work, for, indeed, these differences have on several occasions been most pronounced.

In most of his pictures I am impressed by the great beauty of drawing—above all, in the extremities. The hands and feet are marvels of grace and proportion, while the movements of the figures and the unity of the compositions show a scholarly science and poetic discernment in which, possibly, his only rival was his friend and schoolmate Cabanel.

As to technical execution there is little to say. It is marked by uniform completeness and great delicacy. His style is simple and direct. Tones are obtained without over-painting or glaze. No attempt is made at extreme rich-

ness or quality. That which expresses in the simplest and clearest manner his idea is the method employed. No ardor of feeling entrances him and leads him away from the even poise of his deliberate purpose. The intensity of research in color or light is without the pale of his self-imposed precision.

The spirit of the severe classic detail is too cold and abstract for Bouguereau's more amiable artistic nature. *Le juste milieu*, among extremes of temperament and method, is the course of this able master. Here may lie the secret of his great popularity. The public does not like the jar and shock of temperaments like Tintoretto or Courbet. A suave and graceful style, so harmoniously attuned to popular thought that insensibly it elevates to an atmosphere not cold enough to give a chill, yet above the commonplace, improves public taste and gains many warm adherents. The scholarly choice of nearly all of his subjects, and the delicate ideality of their rendering, have appealed to the cultured classes of all lands. The art of both Bouguereau and Cabanel has had a strong influence on the modern French school. Arriving at the summit of their fame in early years, they have been examples of both professional and pecuniary prosperity which have inspired many followers. Yet it is surprising to see how few obtain similar successes.

MARIUS VACHON 'W. BOUGUEREAU'

PORTRAITS hold a considerable place among the works of Bouguereau. Often divided in their opinions of his religious, mythologic, and genre pictures, critics have nearly always been unanimous in praise of his portraits. Classicists and romanticists, reactionaries and innovators, all have praised without reserve the qualities of drawing, of color, the power of expression. . . .

Few artists of our time have represented childhood with more tenderness, charm, and spirit than W. Bouguereau. To portray the naïveté, the malice, the smiles or the caresses, of these dear little ones, to express the rose and white flesh tones, the curly hair, the attitudes, the gestures, so simple, so ingenuous, so graceful, he has invented the most picturesque, the most pleasing, the most original scenes, of an almost endless variety. . . .

In his religious pictures, as in those of mythology and of fancy, feminine beauty is the permanent ideal of the artist. His Madonnas and his saints are sisters of his nymphs and his goddesses; his angels are brothers of his Loves. Following the example of the masters, from Phidias to Raphael, for whom the expression of beauty was the purest homage rendered by the creature to the Divine, and the most delicate joy given to mankind, he has always shown in his Virgins the glorification of Woman and Child, and his constant concern was to give them the greatest of nobleness, of charm, and of serenity.

In the religious works of Bouguereau a special type of Madonna dominates, —that of a woman grave and sad, with large eyes half covered by drooping lids or lost in the vague of a mysterious contemplation. The figure is enveloped in loose garments with severe folds, the head covered by a thick veil allowing no view of hair or breast. But in most of the compositions where this type figures, the artist has opposed to this melancholy the smiling visages of angels with golden hair falling on their shoulders, clothed in robes of azure

and of rose, whose tender regard caresses the child Jesus like a strain of celestial music. These seraphic figures with which he has filled his religious pictures are so fresh, so delicate, that it seems as if Bouguereau is for our day a sort of lay Fra Angelico, living in a profound retreat, impenetrable to the prosaic agitations of the world, sheltered from the brutal realities, and whose calm solitude lets him bloom freely,—a candid and naïve imagination in an atmosphere of sweet mysticism where all is clear, tender, and happy.—FROM THE FRENCH

W. C. BROWNELL 'FRENCH ART'

IT is a source of really esthetic satisfaction to see everything that is attempted as well done as it is in the works of such painters as Bouguereau and Cabanel. Of course the feeling that denies them large importance is a legitimate one. The very excellence of their technique, its perfect adaptedness to the motive it expresses, is, considering the insignificance of the motive, subject for criticism; inevitably it partakes of the futility of its subject-matter. Of course the personal value of the man, behind any plastic expression, is, in a sense, the measure of the expression itself. If it be a mind interested in "pouncet-box" covers, in the pictorial setting forth of themes whose illustration most intimately appeals to the less cultivated and more rudimentary appreciation of fine art,—as indisputably the Madonnas and Charities and Oresteses and Bacchus Triumphs of M. Bouguereau do,—one may very well dispense himself from the duty of admiring its productions. Life is short, and more important things, things of more significant import, demand attention. The grounds on which the works of Bouguereau and Cabanel are admired are certainly insufficient. But they are experts in their sphere. What they do could hardly be better done. If they appeal to a *bourgeois*, a Philistine ideal of beauty, of interest, they do it with a perfection that is pleasing in itself. No one else does it half so well. To minds to which they appeal at all, they appeal with the force of finality; for these they create as well as illustrate the type of what is admirable and lovely. It is as easy to account for their popularity as it is to perceive its transitory quality. But not only is it a mark of limitation to refuse all interest to such work . . . in the painting of which a vast deal of technical expertness is enjoyably evident, and which in every respect of motive and execution is far above similar things done elsewhere than in France; it is a still greater error to confound such painters as M. Cabanel and M. Bouguereau with other painters whose classic temperament has been subjected to the universal romantic influence equally with theirs, but whose production is as different from theirs as is that of the thorough and pure romanticists, the truly poetic painters.

The Works of Bouguereau

DESCRIPTIONS OF THE PLATES

'THE VIRGIN OF CONSOLATION' PLATE I

IT was sometime after the death of his first wife that Bouguereau sent to the Salon of 1877 the 'Virgin of Consolation' (La Vierge Consolatrice) now in the Luxembourg Gallery, Paris. "The canvas gained a vital success, and it has never," says M. Sonolet, "lost its early popularity. In it is found the influence of the Byzantine, but the smooth, fine brush of Bouguereau admirably suits these representations of sacred or symbolic personages, against their gold or marble backgrounds. In this canvas the Virgin, seated and draped in red and blue according to ancient custom, is lifting her hands, which are spread open, the hierarchical gesture giving her a distinction that is striking in its impression of solemn peace.

"The mother thrown upon the knees of the Virgin, weeping for her child, and the little baby figure stretched out upon the marble step are also as remarkable for the surety of the drawing as for the superiority of the modeling. It is a work of high inspiration and of irreproachable execution."

Bouguereau sold this composition to the French government for 12,000 francs, having previously refused more than double that sum from a private would-be purchaser. It measures twelve feet eleven inches high by ten feet five and one half inches wide.

'INNOCENCE' PLATE II

BOUGUEREAU was never happier than when painting such subjects as this, with its graceful, slender maiden, its sleepy, chubby baby, and its wee lamb. His detractors call these ideal pictures of his too pretty, too smooth, too unreal. But all have admitted his impeccable drawing, his grace in composition, his surety of handling.

The scene represents a young girl dressed in a semi-classic style, with her mantle falling over her head and caught up about her waist. Her bare foot shows beneath her underskirt, her blouse is low about her neck, and her full sleeves are slipped back, showing her shapely arm almost to the elbow. Within her arms, a burden whose weight she apparently scarcely feels, are a nude baby fast asleep and a little white lamb with wide-open regardful eye. The charming fall of the drapery in straight, simple folds, the easy, natural pose of the delicate, slight, girlish form, the excellent drawing of hands and feet,—all these are attributes found over and over again in the Frenchman's works.

'GIRL WITH CHERRIES' PLATE III

A VERY roguish bit of mischief is the small Brittany maid shown sitting on the high wall with her spoil of cherries. Back of the wall are the trees and shrubs of a rich garden, a garden whose prototype was to be found stretching out from Bouguereau's old house in La Rochelle. It was into this garden that

the children of his peasant neighbors were beguiled to serve as models for the painter, a task which they enjoyed as much as the "Patron" himself. The mothers all complained that M. Bouguereau spoiled their children, and the laughing eyes and mouth of the barefoot tot here do not belie the accusation. Like all the rest of his genre pictures, this one of the little cherry-gatherer is a transcription, not from nature, but from the ideal which nature had suggested to the artist. The comparative insignificance of his actual models to Bouguereau is indicated by a story which is at least characteristic. A visitor to his studio surprised him romping with a curly-headed cherub of a baby, while all about on the floor were sheets of exquisite drawings of *bambini*. Laughing, the painter explained that the small rascal dancing wildly about was such a "*mauvais sujet*" that he had had to go to the Louvre to get drawings for the picture for which the tot was supposed to be posing! "I could only use him for the color," he added. Even the color, critics have remarked, however, is scarcely the color which the sun and wind of Brittany shores would produce.

The picture was painted in 1897, when Bouguereau was over seventy years old. The handling is as firm and clear and smooth as his earliest works.

'THE HOLY WOMEN AT THE TOMB OF CHRIST' PLATE IV

THIS picture, showing the three faithful women at the tomb of their crucified Master, Bouguereau finished in 1890, and exhibited that year at the Salon des Champs-Elysées. It is now in the Antwerp Museum.

Before a massive stone entrance of severely classic lines the three heavily draped women are gathered in awestruck amaze. The one at the right is kneeling beside the huge rock which had blocked the opening but is now rolled quite away. She is back to and one hand rests on the rock; the other holds a large vessel against her side. Next her is the second woman, also kneeling, her face in profile, her hands clasped at her neck, her gaze riveted upon the open portal. Pressed against the wall of stone, beneath the square-cut arch, the third friend stands upright, motionless as the rock, her eyes too fastened upon the scene in front. There before them, within the tomb that is filled with a brilliant light, stands the angel, his wings stretching far up above his head, his arms lifted as he tells the wondrous news.

"Never," says M. Maurice Albert, "was the artist more serious, more desperately impeccable. Who, then, would give himself the useless pain of trying to find, I do not say a fault, but a hint of hesitation in the drawing, the composition, the modeling of the 'Holy Women at the Tomb'? What surety of hand and what serenity of soul! What a simply severe arrangement of figures, and what majestic impassibility! And yet," he goes on to say, "that high and mighty door of masonic architecture would scarcely represent the opening to the little vault of Joseph of Arimathea, that funeral chamber which imagination aided by the archæological discoveries and the descriptions of M. Renan shows as low and dark, cut under a projecting rock. Nor, in the three women artistically grouped, who are such well-trained models, and whose discreet tears do not disfigure their calm and gracious modern faces, can one recognize the Galilean women, Mary Magdalene, Salome, and Mary Cleophas."

'THE MADONNA WITH ANGELS' PLATE V

IT has been said of Bouguereau that at any one period of his artistic career the work of his whole life can be correctly estimated as to its scope, style, and general achievement. In other words, his paintings at the age of eighty, of sixty, of forty, of twenty, are so exactly similar in design, in execution, in style, in idea, that, without the date generally so carefully appended by the painter himself, the most acute critic might as easily place them at one as another year. There are few painters of whom this can be said. Of almost all it is true that their talent grows or it dwindles, it advances from height to height or it falls lower and lower into desuetude. Still less often, probably, can it be claimed of any one of such unceasing enthusiasm for his art, of such continuous, unending industry, as Bouguereau never failed to display. Picot, Bouguereau's first teacher in Paris, is undoubtedly partly responsible for this. Easily impressionable, with practically no experience, the young Rochellaise adopted the theories and ideals of his new teacher with all his understanding, with all his heart, and with all his imagination. From that time art to him meant one thing and one thing only: the expression of beauty as beauty is apprehended by the classicists. No later experiences ever changed either his ideal or his manner of interpreting it. Such, probably, fairly explains why the *content* of Bouguereau's paintings varied so little from decade to decade. That his technique equally was so unaltered is due to the ease with which, as a mere boy, he acquired his dexterous, smooth, polished handling of brush and pigment. The method was so admirably adapted to his ideals that, naturally, the passage of years never tempted him to change it.

'The Madonna with Angels,' reproduced in plate v, painted about sixteen years before Bouguereau's death, is a fairly typical example. In subject and in treatment it might as well have been executed soon after his return from Rome in 1854. The surety of drawing, the skill of brush-work, the smoothness of surface, the very scheme of color,—all were as inseparable a part of his youth as they were of his old age.

The Madonna is here shown standing on the clouds with the child Jesus in her arms, the holy pair surrounded by the adoring figures of baby angels. The Mother is full and rather heavily draped, her eyes are downcast, her exquisite tapering fingers are clasped tight about her precious burden. Jesus himself is nude, his little arms stretched wide as if in blessing, his big eyes and curving rose-leaf lips characteristic of the infant Christs created by Bouguereau's brush. Almost as pure in outline, and with sweetly reverent faces, are the little angels kneeling on each side, their wistful regard fixed intently on the Mother and Child. Their chubby, rounded bodies and delicate white wings are painted with all the ease, with all the softness of outline and the clearness of color, which are so integral a part of the Frenchman's art.

'CUPID LYING IN WAIT' PLATE VI

FROM a certain point of view Bouguereau had a rather extensive choice of subjects for his pictures. Religious scenes and mythologic, genre and portraits, he was as likely to paint one as another. But, with the exception of the

last-named class, the actual contents of his canvases were not so vastly different one from another. Whether he called his study of young girlhood 'Spring' or a 'Brittany Peasant Maid,' there was slight difference in the type displayed, and his round, rosy, dimpled babies were much the same whether they were little St. Johns, or angels, cupids, or the mother's first born. Perhaps he loved best of all to paint these babies when he could attach soft, white, downy wings to their pink-and-white shoulders. Then he called them little Loves or cupids, and over their rosebud mouths he spread a hint of roguish malice or of tantalizing delight.

'Cupid lying in Wait' (Amour à l' affût), here reproduced, he painted in 1890. He is all alone, the little mischief-maker, sitting quietly on a rocky bank in a forest path. But he evidently is expecting somebody before long, for he is just placing an arrow on the string of his bow, slyly preparing for a victim whom he appears already to see in the distance. His full quiver lies beside him, and one is quite sure there is no hope for the advancing one—whoever she may be. The pose of the rounded little body, the tip of the head, the line of the baby-wings just edged with sunlight,—all these are charmingly rendered, and the whole picture admirably shows Bouguereau's style and talent.

'THE SHEPHERDESS' PLATE VII

WHEN Bouguereau made pictures of the small Brittany girls who posed for him in his garden at La Rochelle he called the completed canvases Fisher Maidens, or Little Shepherdesses, or Little Beggars, as the mood struck him or as the tiny figure suggested. As a rule they were as far removed from the title he bestowed upon them as the living prototypes were from their pictured duplicates. They are never dressed in grand clothes, these small maidens of the country lanes, these sturdy daughters of the Brittany fisher-folk. Their feet are always bare, their clothes are the simple French peasant skirt and blouse, even showing here and there a neat patch or two. But, as M. Sonolet observes, "they have the feet and hands of duchesses." Their skin is too soft and delicately rosy, their curly locks might have just come from the hands of a fashionable hair-dresser. Their very clothes, in spite of their simplicity, have an immaculate freshness and newness, as if donned for the first time,—all of which Bouguereau himself would probably have quite agreed with. It was never his desire to paint the gay little peasant lasses exactly as they were, with the soil of the road on their hastening feet, with the berry or fish stains rubbed into their aprons and skirts, with their stubby, grimy hands and tousled, roughened hair. "He never tried," continues M. Sonolet, "either exactly to represent the characters before him or to reproduce the types of a certain class. He made for himself an abstract image of beautiful forms, completely independent, so to speak, of anything that could affect or modify it. In his way of rendering nature a considerable part of it is purely subjective. He never stops with things exactly as they are. He cannot help idealizing all he touches."

These criticisms are entirely applicable to this panel called 'The Shepherdess' (Bergère) which Bouguereau painted in 1887. The small girl stands lean-

ing easily and gracefully on her tall staff, while the sheep graze contentedly in the field behind. With her beautiful large eyes, her dark wavy hair, her handsomely shaped hands and arms, she is such a shepherdess, surely, as no Briton maid of the fields could ever hope to be. But like all Bouguereau's work, the drawing, the construction, and the composition are, as the French critics say often so complainingly, "impeccable."

'BROTHER AND SISTER' PLATE VIII

NOT unlike the 'Shepherdess' (plate VII) in type is the young Brittany peasant maid in this picture, with her rather straight brows over large dark eyes, her irregular well-marked nose and full lips, and her slightly fleshy chin. She is shown sitting on a bank at the edge of a forest, clad in a short red skirt and striped apron, white waist, and the large white Brittany cap and cape. Her arms are about her little brother, who is perched on her knee, his bare legs showing beneath his blue skirt, each of his chubby hands holding a big red apple. A red cap on the back of his head, and the purple sleeves of his waist, add to the bright effect of the color scheme. The beautiful tapering fingers of the sister, and her immaculate if simple peasant dress, the waxily perfect bare feet of both of them,—all are characteristic of Bouguereau, who when he painted the children of his peasant neighbors at La Rochelle apparently never saw the grime of the fields, the soil of the roadside, that must have left their traces on both clothes and body.

The canvas was bequeathed to the Metropolitan Art Museum of New York, in 1887, by Miss Katharine Lorillard Wolfe. It was painted by Bouguereau in 1871, and measures four feet two inches high by almost three feet wide.

'SONGS OF SPRING' PLATE IX

WITH the blossoming forest behind her and with flowering vines at her feet, the dark-haired maiden in this picture sits with parted, smiling lips, her eyes wide and wistful, listening to the whispers of the two little Loves. She holds a branch of apple-blossoms across her lap, while her chin rests on the back of her right hand, her elbow on her knee. Her drapery is conventional, of the Greek order of flowing lines and folds, showing her bare arms and a bit of her white throat. The two little white-winged Loves who are poised just above the grass, one on each side of her, are typical Bouguereau babies, with their rounded arms, their pink-and-white flesh, their curly golden hair. Each one is intent upon his work of whispering all the mysteries of spring he knows into the willing ear of the maiden.

Because of their open frank little faces, their ingenuous gestures, and their exquisite little limbs, certain French critics as well as the general public have been captivated by the baby angels and baby Loves depicted by Bouguereau. They have been compared by certain writers to the *bambini* of Raphael and Andrea del Sarto.

The subject of this picture was a favorite with the French painter,—this of fair maid and softly modeled infant forms,—and he has made many variations upon it.

'THE TRIUMPH OF MARTYRDOM' PLATE X

THIS picture, which is now in the Luxembourg Gallery, Paris, was Bouguereau's last work while still a student in the French Academy at Rome. It was exhibited at the Salon in Paris in 1854, and from that day the young painter's triumph was assured.

St. Cecilia, whose entombment in the catacombs is the subject of the composition, was a Roman maiden living in the third century. Her parents had secretly become Christians, and from her earliest youth she was devoted to the religious life. Through her influence, her husband, a rich Roman noble to whom she was married when only sixteen, also became a Christian, and so long as they lived they devoted their time, money, and strength to the help of the poor and suffering. Both he and she were put to a martyr's death by orders of the prefect Almachius. St. Cecilia is the patron saint of music, and she is said to have invented the organ. So sweet were her songs, continues the legend, that angels came to listen to her.

The moment depicted shows the white-robed figure of the fair young martyr borne in the arms of some of the faithful into the underground vaulted chambers, where she was to be laid beside her husband. Men and women in the conventional long robes and cloaks of the Rome of the day are gathered about, some on their knees, some standing. One man is prostrate, thrown forward on the step below her, and a young mother beside him holds her baby up to be blessed by the sight of the beautiful dead saint. At the right, the man who holds a torch in his left hand while he points to the body with his right is a portrait of the painter Henri Regnault.

"St. Cecilia," says M. Marcel, "is Bouguereau's best work in firmness of drawing and strength of tone." M. Jahyer writes of it that, "full of devotion, it was one of the best pictures ever sent from the Villa Medici. It contained more than hope. Already in it could be discerned an artistic temperament not alone vigorous and striking, but solid, sure of itself, and of an exquisite delicacy. The subject was well chosen and adapts itself admirably to painting. . . . The types are elevated, the figures distinguished. The figures who hold the principal places are not merely conventional accessories. They are all necessary to the composition and express an ardent devotion. The execution is already easy, the drawing correct, the painting frank, with no overloading of colors or glazes—one touch had been enough to give the needed effect. The tone of the whites is particularly remarkable."

The picture measures ten feet five and a half inches high by twelve feet eleven inches wide.

A LIST OF THE PRINCIPAL PAINTINGS BY BOUGUEREAU IN PUBLIC COLLECTIONS

THIS list includes only the more important pictures in collections which are accessible to the public. The large majority of Bouguereau's works (which, excluding his mural decorations, number nearly five hundred) are in private collections, and are not only difficult to trace, but are constantly changing hands. M. Marius Vachon in his monograph on Bouguereau gives the titles of all the painter's compositions.

BELGIUM. ANTWERP MUSEUM: The Holy Women at the Tomb of Christ (Plate IV); Portrait of Bouguereau (see page 400) — GHENT MUSEUM: Bather — LOO, ROYAL CHÂTEAU: Merchant of Pomegranates — ENGLAND. BIRMINGHAM ART GALLERY: Charity — FRANCE. BORDEAUX MUSEUM: All Souls' Day; A Bacchante teasing a Goat — BORDEAUX, GRAND-THÉATRE, CONCERT HALL: (mural decoration) [CEILING] Apollo and the Muses singing before the Gods on Olympus; Allegorical figures representing Military Music, Pastoral Music, Lyric Music, Religious Music; Genii carrying Instruments of Music; (medallions) Portraits of Meyerbeer, Rossini, Halévy, Auber, Beethoven, Mozart, Grétry, Gluck, Weber, Haydn, Boieldieu, Hérold, Ride, Garat — DIJON MUSEUM: Copy of Raphael's Galatea; Return of Tobias — LA ROCHELLE MUSEUM: Ulysses recognized by his Foster-mother on his return to Troy; Portrait of Mlle. Lanusse; Portrait of Mme. Lanusse; Portrait of M. Lanusse — LA ROCHELLE CATHEDRAL, CHAPEL OF THE VIRGIN: [CEILING] Assumption; [six arches] Visitation, Annunciation, Nativity, Flight into Egypt, Fainting of Virgin, Pietà — LA ROCHELLE, MME. MOULUN'S RESIDENCE: (mural decoration) Four Seasons — PARIS, LUXEMBOURG GALLERY: Virgin of Consolation (Plate I); Philomela and Procne; Youth and Love; Birth of Venus; The Triumph of Martyrdom (Plate X) — PARIS, BARTHOLONI MANSION: (mural decorations) [CEILING] Allegory of Music; [CEILING] History of Cupid and Psyche; (panels) Muses; The Ode; Song; History and Astronomy; Dance and Music; Tragedy and Comedy; Poetry and Elegance; Love demanding his Arms; Love Chastised — PARIS, MANSION OF BARTHOLONI, JUNIOR: (mural decorations) [CEILING] Two allegorical figures; (panels) Fortune, Friendship, Love, Arion upon a Dolphin, Bacchante upon a Panther; Scenes of Autumn and Scenes of Spring — PARIS, PÉREIRE MANSION: (mural decorations) [CEILING] Day and Night; Four Seasons; [ARCHES] Flora, Ceres, Pomona, Vesta; (medallions) Spring, Summer, Autumn, Winter — PARIS, CHURCH OF STE. CLOTILDE, CHAPEL OF ST. LOUIS: (panels) St. Louis as Judge, St. Louis bringing the Crown of Thorns to Paris, St. Louis aiding the Plague-stricken; Last Communion of St. Paul; Faith; Hope; Charity; Temperance; Justice; Prudence — PARIS, CHURCH OF ST. AUGUSTINE, CHAPEL OF ST. PETER AND ST. PAUL: (panels) St. Peter baptizing a Catechumen; St. Paul teaching the Christian doctrine to a Young Woman and a Man; The Two Apostles before an Altar in Act of Blessing; [CHAPEL OF ST. JOHN THE BAPTIST] Preaching of St. John in the Desert; Baptism of Jesus; Herodius receiving Head of Baptist — PARIS, CHURCH OF ST. VINCENT-DE-PAUL, CHAPEL OF THE VIRGIN: (panels) Marriage of the Virgin; Annunciation; Visitation; Adoration of Shepherds; Adoration of Kings; Flight into Egypt; Jesus meeting his Mother on Road to Calvary; Christ on Cross — PARIS, IMPERIAL PRINTING-OFFICE: Illustration of the Testament according to St. Luke — PARIS, MINISTRY OF STATE: Visit of Emperor Napoleon to the Flooded Inhabitants of Tarascon — PARIS, PALACE OF THE TUILERIES: Holy Family — HOLLAND. THE HAGUE, GALLERY OF THE ROYAL PALACE: After the Bath — ITALY. FLORENCE, UFFIZI GALLERY: Portrait of the Artist — UNITED STATES. CHICAGO, ART INSTITUTE: Two Bathers; Girl of Granada — CINCINNATI MUSEUM: Girl eating Porridge — NEW YORK, METROPOLITAN MUSEUM: Brother and Sister (Plate VIII) — NEW YORK, HOFFMAN HOUSE: Nymphs and Satyrs — PHILADELPHIA, PENNSYLVANIA ACADEMY: Orestes pursued by the Furies.

Bouguereau Bibliography

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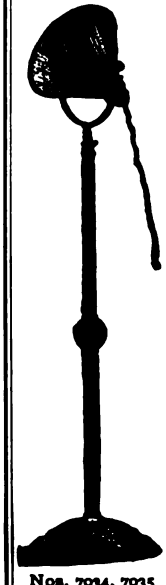

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Goya

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MASTERS IN ART

Goya

SPANISH SCHOOL

GOYA
QUEEN MARIA LUISA ON HORSEBACK
THE PRADO, MADRID

GOYA
PORTRAIT OF FRANCISCO BAYEU
THE PRADO, MADRID

GOYA
THE KITE [CARTOON FOR TAPESTRY]
THE PRADO, MADRID

GOYA
A BULL-FIGHT
ACADEMY OF SAN FERNANDO, MADRID

GOYA
THE MAJA CLOTHED
THE PRADO, MADRID

GOYA
PORTRAIT OF MARIANO DE GOYA
OWNED BY THE MARQUÉS DE ALCAÑICES, MADRID

GOYA
PORTRAIT OF DOÑA ISABEL CORBO DE PORCEL
NATIONAL GALLERY, LONDON

GOYA
LA TIRANA
ACADEMY OF SAN FERNANDO, MADR

GOYA
ST. ANTHONY RESTORING A DEAD MAN TO LIFE [DETAIL]
CHURCH OF SAN ANTONIO DE LA FLORIDA, MADRID

GOYA
THE FAMILY OF CHARLES IV
THE PRADO, MADRID

PORTRAIT OF GOYA BY VICENTE LÓPEZ THE PRADO, MADRID

During Goya's last visit to Spain, when he was eighty-one years old, he sat for his portrait to the court painter, Vicente López, at the request of the king, who wished, he said, to have a portrait of "the greatest painter Spain had seen since Velasquez." The result was the picture here reproduced. It was painted in a few hours, for at the end of two sittings Goya took the canvas away from the artist, declaring that if more were done to it it would be spoiled. Assuredly as it stands it is a masterly portrait, strongly modeled and full of character.

Francisco José de Goya y Lucientes

BORN 1746: DIED 1828
SPANISH SCHOOL

FRANCISCO JOSÉ DE GOYA[1] Y LUCIENTES was born on March 30, 1746, at Fuendetodos, a village near Saragossa, in the province of Aragon, Spain. His parents were poor working people who, according to some of his biographers, removed soon after his birth to Saragossa, where his father practised the trade of a gilder; according to others, Goya's early years were spent in his native village, where he received but little schooling and was allowed to run wild at will. There, if an often repeated story is to be credited, he was found one day by a monk of a neighboring monastery, drawing upon a wall the picture of a pig; and the monk, struck by the cleverness of the sketch, and being himself something of an artist, became interested in the boy, and having obtained the consent of his parents to have him instructed in drawing, placed the thirteen-year-old Goya in the studio of Don José Luzan, a painter of Saragossa.

Under this master Goya worked for four or five years, but though he loved his art he applied himself to it but fitfully. Restless and lawless by nature, longing for a life untrameled in thought or action, he was always in pursuit of adventure, and in those days, when quarrels were of frequent occurrence in Spain between the young men of different and rival parishes, a tempestuous spirit like Goya's found abundant opportunity for indulgence. His physical strength made him a leader in many a fray, and before he was twenty his reputation was such that the Inquisition, then still rigid in its rule, became watchful of his actions, and finally, to avoid falling into its clutches, Goya fled from Saragossa.

We next hear of him in Madrid, where his time seems to have been divided between study and amusement. By day he visited the rich art treasures collected in palaces, churches, and convents, painting little but observing much; by night he roamed the streets of the city, his guitar in hand, his sword concealed beneath his cloak, sometimes feasting and carousing with his fellow-students, sometimes fighting duels, sometimes scaling garden-walls to climb to the balconies of one or another of his numerous lady-loves, for already at that early age Goya was notorious as a daring and dangerous Don Juan.

[1] Pronounced Go-yah.

Finally it came to pass that he was found early one summer morning, after a midnight brawl, lying in the street with a knife sticking in his back; and learning that this time some action would surely be taken by the inquisitors, he concealed himself in the city until his wounds were healed, and then, working his way south as a bull-fighter, sailed from Spain for Italy.

In Rome Goya was welcomed by his fellow-countrymen assembled there. He became intimate with Francisco Bayeu, one of the painters to the Spanish king, Charles III., and fraternized to some extent with Jacques-Louis David, the future leader of the school of painting in France, who was then a pensioner of the French Academy in Rome, and whose revolutionary ideas no doubt appealed to the anarchical nature of the young Spaniard.

During his stay in Italy Goya seems to have studied the works of only such painters as he found most in accordance with his own ardent temperament. He copied not at all. It is recorded that he won a second prize at Parma for a picture of 'Hannibal seeing Italy from the Summit of the Alps,' and that he painted a hasty portrait of the pope, Benedict XIV. Beyond this we know but little of his work in Rome. His reputation as a painter, however, seems to have been considerable, for he received a flattering invitation from the Russian ambassador to become one of the painters of the court of Catherine II. This invitation he declined.

In Rome as in Madrid Goya was the hero of countless pranks and foolhardy escapades. At last, in attempting to carry off a young girl from a convent in which she had been immured by severe parents, he fell into the hands of the monks, and was only with difficulty rescued by the intervention of the Spanish ambassador. After this he found it advisable to leave Rome.

Upon his return to Spain he visited his father and mother in his old home, and then went again to Madrid. There, at the end of a few months, in 1775, he married Josefa, the sister of his friend Francisco Bayeu, a young woman whose portrait he painted more than once, and who seems to have cared deeply for her scapegrace husband, whose flagrant infidelities she endured with astonishing forbearance, and to whom in the course of their married life she bore as many as twenty children.

Painting in Spain was at this period at a low ebb. Since the death of Murillo, in 1682, the Spanish school could boast of no painter of any great note, and in the latter half of the eighteenth century, until the time when Goya appeared on the scene and temporarily revived the national art of his country, those painters who occupied greatest prominence were for the most part foreigners. Luca Giordano, Van Loo, the Tiepolos, and others delighted the court; above all, that mediocre artist Raphael Mengs, German by birth and Italian by education, held sway. With a corps of painters working under him, Mengs, appointed by the king, Charles III., superintendent of the fine arts, directed the extensive decorations of the royal palaces of Madrid and Aranjuez.

Through his brother-in-law, Bayeu, Goya was brought to the notice of this painter, and was commissioned by him to design some cartoons for the royal manufactory of tapestry of Santa Barbara in Madrid. He accepted the com-

mission, and, giving free rein to his fancy, broke loose from tradition, discarded all the well-worn mythological subjects then in vogue, and took for his themes scenes from the Spanish life of that day—dances, games, merry-makings, majas, manolas, and toreadors, all full of life, gaiety, and movement.

His compositions met with instant success. Prior to this Goya had produced nothing which had revealed his real powers; now, at thirty years of age, he found himself suddenly famous. At court, and indeed throughout all Madrid, nothing was talked of but Goya and his cartoons. Having thus made his début as a painter of genre, "he produced, one after another," says Paul Lefort, "a number of pictures strongly impregnated with the national spirit: bull-fights, highway robberies, scenes of love and gallantry, processions and masquerades. . . . His color at this period was luminous and silvery; his drawing not always correct, but that fault is readily overlooked in consideration of his dash, his *verve*, and his fascinating facility of execution."

It was in 1778 that Goya first gave evidence of his skill as an etcher in a collection of masterly prints made from some of the well-known works of Velasquez, for whom he entertained a feeling of enthusiastic admiration. Soon after this he painted for the Church of San Francisco el Grande in Madrid a 'Christ on the Cross,' now in the Prado; and in consequence of the favor with which this work and his tapestry cartoons were received, in the following year, 1780, he was appointed to membership in the Academy of San Fernando.

It was at about this period in his career that the painter was called to Saragossa to contribute towards the decoration of the Church of the Virgen del Pilar, which had been intrusted to Francisco Bayeu. One of the cupolas was assigned to Goya, but the sketches which he submitted to the church authorities were not satisfactory and he was asked to change certain parts. This he angrily refused to do, suspecting that jealousy on the part of his brother-in-law was at the bottom of the matter. A quarrel seemed imminent, when friends intervened and persuaded the irascible painter to make some slight concessions and proceed with the work, which in 1783 reached completion. Utterly devoid of any religious spirit, these frescos, representing the Virgin and martyred saints in glory, are skilful in composition, warm and brilliant in color, and highly decorative in effect.

Don Luis de Bourbon, brother to the king, had from the first shown Goya special favor, and at his palace of Areñas de San Pedro the painter was a frequent guest. There he executed for his royal patron a number of portraits, not only of Don Luis himself, but of his family and friends. These works materially increased Goya's reputation, and although Maella and Bayeu were the official court painters, he became the popular favorite. It was the fashion to have one's portrait painted by him, and his studio was literally besieged by people of the great world, by poets, statesmen, scholars, court ladies, and famous beauties.

In 1789, shortly after the death of Charles III. and the accession of the new sovereign, Charles IV., Goya was appointed one of the painters to the king. His fearless brush and the gossip which was always rife concerning his ac-

tions enhanced his charm in the eyes of the new court, which, emancipating itself from what had been under Charles III. at least a semblance of the traditional asceticism of Spain, now freely and openly indulged in every sort of excess. From the queen, Maria Luisa, and her favorite, Manuel Godoy, afterwards prime minister, down to the least of her ladies in waiting, the whole court became a shameless nest of intrigue and corruption. Goya was just the man to find favor with such a court. His audacity, his ready wit, and a certain indescribable personal charm fascinated one and all. "Of enemies, nor is it to be wondered at, he had not a few," writes his biographer Mr. Rothenstein; "but he caused his pencil, which was as sharp as his sword, to be as much respected, and at his back he had the townspeople of Madrid, who had for Goya, on account of his uncommon physical strength and skill in their games and amusements, a positive hero-worship. He had, indeed, and without exerting any voluntary influence, that magnetism which gives to certain people a peculiar power of enslaving all classes of men and women."

Numerous stories are told of Goya's physical prowess. It is said that so celebrated was he in Madrid for his skill as a fencer that "the swordsmen who exhibited their talents publicly before the populace in the open streets and squares would respectfully hand the foils to him when he made his appearance, and the spectators would watch the contest with eager interest." Brave he certainly was, and gifted moreover with so large an amount of effrontery that he frequently carried off a difficult situation with *éclat;* as, for instance, on one occasion, when, the court being in mourning, he inadvertently attempted to enter the presence of the king in white stockings instead of the prescribed black, and when stopped at the foot of the grand staircase by the guards, who refused to allow him to pass, went at once to an ante-room, and calling for pen and ink, adorned his white-stockinged legs with the portraits of sundry courtiers and then forced his way into the throne room. His unusual decorations of course attracted immediate attention, and so aroused the merriment of the king and queen, who instantly recognized the caricatures, that Goya was freely forgiven his arrant impertinence. The king, indeed, looked upon the painter's misdemeanors, great and small, with leniency; the queen "could do nothing without him."

At his residence "Las Romerias," whose walls he later decorated with strange and grotesque paintings, he lived in princely style, sometimes receiving there the whole court and entertaining his guests with fêtes of the most lavish and sumptuous descriptions. He was petted by all the great ladies and became the special favorite of the Countess of Benavente, one of the richest and most influential personages of Maria Luisa's circle. She loaded Goya with commissions and favors. He painted decorations for her country house, the Alameda, near Madrid, where much of his time was now passed in her company, and he executed for her a number of portraits and a series of more than twenty compositions illustrating the popular life of Spain. Gratitude for all the honors showered upon him by the countess was not strong enough in Goya's breast, however, to prevent his preferring to her society that of the younger and fairer Duchess of Alba, whose essentially Spanish type of beauty and subtle

charm appealed to his passionate nature. Such was his devotion to this lady, indeed, that scandalous reports concerning it soon came to be circulated, until at last the queen, whose own reputation was far from being above reproach, enraged at the dominion exercised over her favorite painter by the young duchess, and probably prompted to the step by the jealous Countess of Benavente, summarily banished the beautiful Duchess of Alba from the court to the latter's residence at San Lucar.

Thereupon Goya at once applied to the king for permission to be absent from court for a time, and forthwith accompanied his *inamorata* into exile. On their journey together from Madrid to San Lucar an accident befell their traveling-carriage; one of the bars supporting the vehicle broke, and as this happened on a lonely road remote from any village where it might have been possible to procure the assistance of a blacksmith, Goya himself lighted a fire and mended the bar. The heat and exertion resulted in a chill which produced the first symptoms of a difficulty in his hearing—a difficulty which steadily increased as time went on, and ended at last in total deafness.

Goya's prolonged absence from Madrid was too much felt in court circles to be tolerated, and he was called back to the capital by his duties as painter to the king. On his return he pleaded the cause of his beloved duchess so eloquently that she too was suffered to come back. Her death while still in the flower of her youth and at the height of her beauty occurred not long afterwards.

In 1795 Goya was unanimously elected Director of the Academy of San Fernando. In spite of his outspoken agnosticism and reckless contempt of the Church, he was now commissioned to paint numerous religious pictures for churches at Seville, Valencia, Saragossa, and Toledo, and was intrusted with the decoration of the little Church of San Antonio de la Florida just outside Madrid. The paintings he there executed are among his most famous works, but, like all his religious pictures, are religious only in name, owing none of their power to any devotional spirit, but rather to a daringly decorative effect. Such was their success that in October, 1799, the much coveted honor of First Painter to the King of Spain was conferred upon Goya.

Just at this time he had begun work upon a series of etchings, which, issued separately, were eventually published under the title 'Los Caprichos' ('Caprices,' or 'Whims'). Full of the most daring personal and political allusions, their appearance created a furore of excitement. The artist's bitter satire spared no one, not even the king, the queen, or Godoy their minister; his hatred of the Church was unhesitatingly expressed, and its follies and corruptions exposed and ridiculed by his pitiless hand. The Inquisition, incensed at such shameless audacity, insisted upon Goya's arrest, but the king, whether through ignorance of the pointed significance of many of the prints, or whether because he was willing to condone the insults by virtue of their author's genius, immediately ordered Goya to send him the plates "*he had commanded from him*"! Thanks to this subterfuge, the artist once more escaped the dread clutches of the Inquisition.

A still greater, though less popular, series of etchings followed 'Los Ca-

prichos.' These, known as 'Los Desastres de la Guerra' ('The Horrors of War'), were produced during the invasion of Spain by the French, and depict with terrible realism scenes in which nothing is glossed over—rapine, torture, murder, all are set forth with ghastly and sickening fidelity. These were in their turn followed by a series called 'La Tauromaquia,' illustrating scenes of bull-rings, and by 'Los Proverbios,' which rank among the artist's finest achievements with the needle.

The latter part of Goya's life was clouded and gloomy. Political changes brought with them sad days for the painter. The king and queen who had shown him such marked favor, deposed from power, were in exile in France; their son Ferdinand, Prince of the Asturias, after a brief assumption of the reins of government, had in his turn been deposed, and Joseph Bonaparte, brother to Napoleon, had been placed by that conqueror upon the throne of Spain. Together with most of the Spanish court, Goya, embittered by his country's wrongs, took the oath of allegiance to the new sovereign, whose portrait, later unfortunately burned, he painted with no apparent compunction for his disloyalty.

In 1814, to the great joy of the Spanish people, Ferdinand returned to Spain to be crowned the seventh of his name. "In our absence," he said to Goya, "you have deserved exile, and more than exile, you have deserved hanging, but you are a great painter and therefore we will forget everything." Among the artist's finest works are portraits of this ruler, who sat to him many times and whose court painter he became.

Goya was now nearly seventy years old and almost totally deaf. His wife and all his children save one son were dead, and many of his friends had left Spain. His time was spent mostly in his own house, and he went seldom to court, where he had ceased to enjoy the royal favor which had been his in former years. He still painted, but his hand was heavy and his colors no longer clear and transparent. He grew morose and irritable, had frequent outbursts of temper, and vented his ungovernable rage upon whomsoever happened to be present when the paroxysm seized him. To those who ventured in these latter years of the old painter's life to sit to him for their portraits he showed himself especially domineering. No one who posed before his easel was allowed to stir; at the slightest movement on the part of the unhappy victim he would fling down his palette and brushes and refuse to proceed. When the Duke of Wellington sat to him in Spain and ventured to remark upon Goya's somewhat unusual manner of painting, the artist in a fury seized a rapier from the wall and made a thrust at the duke, who, hastily springing aside, barely escaped the blow.

His canvases were prepared with a variety of materials—sometimes printers' ink—and when in the mood for painting he would seize upon anything that came under his hand, were it an old panel, a bit of cardboard, or a piece of paper stretched over a canvas; whatever it might be, he would attack it with fury, making free use of finger, thumb, or even a spoon, to supplement his brush.

Goya's last two important canvases were 'Santa Justina and Santa Rufina,' for the Cathedral of Seville, and 'The Communion of St. Joseph of Calasanz,'

for the Church of San Antonio Abad at Madrid. Before this last picture was finished a misunderstanding arose between the painter and the canons of the church regarding the payment, and Goya, incensed by their haggling, flung aside his brushes, so the story goes, and angrily refused to complete the picture until the superior went down on his knees before him and humbly besought him to continue, promising to pay him double the sum named.

In 1822, Goya, broken in health and finding life in his own country sad and wearisome, begged the king to grant him leave of absence that he might go to France and consult some distinguished physicians there. This request granted, he left Madrid for Paris, where for the first time he saw the paintings of Delacroix and other leaders in that romantic movement which he had himself so strongly influenced. But the stir and bustle of life in the gay French capital were too great a strain for the old painter, and before long he turned his steps toward Bordeaux, where many of his compatriots had already found refuge. There he settled down with the companionship of an old friend, Madame Weiss, and her daughter.

He continued to paint, but not with his old vigor, for failing eyesight and an unsteady hand made work more difficult. There are portraits, however, belonging to this late period of Goya's art which show firm and virile qualities, and in his small paintings on ivory, executed with the aid of a magnifying-glass, above all in four wonderful lithographs, known as 'Les Taureaux de Bordeaux,' his powers seem unimpaired.

At the end of five years Goya, who during this absence from his country had remained court painter to his king, returned to Spain to ask for an extension of his leave of absence. He was received in Madrid with every mark of consideration and respect, but he did not care to linger, and having obtained the royal permission to return to France, journeyed back to Bordeaux, taking with him his little grandson Mariano, the child of his only remaining son, Don Francisco Xavier de Goya.

Goya's last days passed uneventfully in the city of his adoption. More infirm, more morose, more depressed, than ever, shut out from the world about him by his now total deafness, he would sit for days together without speaking. All communication with him was made by signs or by writing; even the solace of music, which he had always loved, was denied him, for when his trembling hands wandered as they sometimes did over the keys of his piano, no sound reached his ears. Now and then, leaning for support on the arm of a friend, he was to be seen wandering about the streets of the old town, where he was looked upon with admiration mixed with curiosity.

In the spring of 1828, Goya, then eighty-two years old, feeling that his life was very near its close, begged that his son might be summoned from Madrid; but the joy of hearing that he was coming was almost too much for the old man, and not long after his son's arrival, early in the morning of April 16, 1828, he was stricken with apoplexy and died at dawn.

Goya was laid to rest in the cemetery of Bordeaux; but not many years ago, in 1899, his remains were taken to his own country and buried with fitting honors in Madrid.

The Art of Goya

PAUL LAFOND 'GOYA'

THE mere mention of Goya's name is sufficient to summon before our eyes, as in a mirage, that Spain which has now forever passed away,—not the Spain of the Romance period, nor that of the Catholic sovereigns Ferdinand and Isabella, but Spain of the eighteenth century, with her fine gentlemen and great ladies, her monks and her smugglers, her toreadors and her majas, her Santa Hermandad[1] and her highway robbers, her sorcerers and her witches. Of that Spain, by turns joyous and gloomy, gallant and barbarous, knavish and boastful, Goya is the truthful mirror. With his brush or with his etcher's needle he has immortalized that Castilian society which was wiped out of existence beneath his eyes, and of which he was the official recorder and the last representative.

A Spanish painter in the very essence of his being, Goya is above all else a realist, attracted by those scenes of actual life which he depicts with an irony and a vivid expressiveness such as none other has ever succeeded in attaining. How far behind him he leaves those makers of pictures, his compatriots who were more or less officially connected with the court of Madrid! Who remembers to-day the Callijos, the Ferros, the Luzans, Maellas, and Bayeus, or gives so much as a thought to even Raphael Mengs, that German turned Spaniard, who has passed wholly into oblivion?

Goya is the true child of that haughty and indomitable Aragon, with its great bare mountains, scorching hot and icy cold by turns, with its wild and well-nigh unattainable valleys. Of the proud Spanish race he has all the bravura amounting to temerity, all the force of will carried to the point of obstinacy, all the love of liberty, and all the bitter hatred of the foreigner.

Notwithstanding the famous saying of Louis XIV., "The Pyrenees no longer exist," Spain at the close of the eighteenth century was still too isolated for the so-called reforms first imposed upon art by the immediate predecessors of the painter David—and which David in his turn despotically carried on—to have had any influence whatsoever upon Goya. Moreover, his energetic nature, headstrong and markedly individual, would never have been able to submit to the rules which such a reform would have imposed upon it. What had he to do with the leading-strings prescribed by those pseudo-reformers and their narrow-minded successor? What mattered to him that paltry imitation of antique art, those compositions whose themes were borrowed from Assyrian, Egyptian, Greek, or Roman history? Why should he search past and gone centuries? Was it not better worth his while to know and understand the life about him? Had he not nature, and, close at hand, impeccable models in the marvelous canvases of Velasquez and other great masters,—all of them founded on nature, and teaching one to turn to the source whence they had emanated?

More than any other did the Spanish temperament rebel against the obtuse

[1] An organization for the maintenance of public order.

and rigid theories of the painter of the 'Oath of the Horatii.' From the earliest utterances of art on the soil of the Iberian peninsula, from the very foundation of the schools of Seville, Spanish artists had had but one object in view—to portray truthfully. Goya felt as his compatriots felt, and like them he had an instinctive horror of all that was of foreign importation. Spanish pride would not acknowledge that anything could be asked and learned of an outsider. It must be admitted that this pride has its good points, and that an inestimably precious advantage resulting from it has been that an art has been preserved in Spain which is purely indigenous, owing little or nothing of its greatness and its power to foreign influences.

It will not do, however, to lay too great stress on this point in speaking of Goya, upon whose art Rembrandt exercised an undeniable and a notable influence. He was fascinated by the marvelous chiaroscuro practised by the Dutch painter with such masterly effect; and in direct opposition to Velasquez and almost all the Spaniards, whose palettes as a rule are of the utmost simplicity and clearness, Goya attached great importance to light, to half-light, and even to the deepest shadows. . . . And that he freely acknowledged Rembrandt's influence is proved by the following passage in one of his letters to a friend: "I have had three masters," he wrote, "Nature, Velasquez, and Rembrandt."

If Goya owes much to nature, which he studied with a jealous passion, to which he continually turned, and from which he derived his skill and his boldness, if he owes much also to Rembrandt, he owes no less to Velasquez, as he not only acknowledges but glories in so doing. And yet if he is an easily recognizable disciple of the painter of Philip IV., he is an independent and by no means a subservient disciple, but one who often liked to play truant, willingly lending ear to any one whom he might chance to meet on street-corners or in boudoirs, were such a one called Reynolds or Gainsborough, Watteau or Greuze. In Italy, on the lagoons of the Adriatic, he surely would have encountered a painter with whom he would have had more than one point in common—Giovanni Battista Tiepolo. But there was no need of going to Venice to make his acquaintance, for Tiepolo went to Spain when over seventy years old, and lived there until his death some seven years later; and notwithstanding his advanced age, this descendant of Paolo Veronese painted numerous decorative works in Madrid which Goya studied with profit. . . .

Goya's love for the old masters is the best proof which can be given of his sincerity. He had no thought of inventing new methods, but, knowing full well that the same language is capable of a variety of expressions, he sought to learn the technique of the past and to borrow from it whatever might best suit his own individual manner. . . .

Certain critics have claimed to find in Goya a moralist like Hogarth, one who employed his needle and his brush to lash the vices of his day, laying bare the wickedness of his contemporaries in order to inspire horror and contempt of their conduct, stigmatizing the manners of the court of Charles IV. by revealing the hypocrisy, ignorance, shamelessness, of those of both sexes who, engaged in perpetual quarrels among themselves, formed the *entourage* of the

royal family. If this view were to be taken, we should have to consider Goya above all as an engraver; his achievement in painting would have to be almost completely set aside, and even then it would be a mistaken judgment of him, for Goya painted, drew, and etched as La Fontaine wrote his fables—for the mere pleasure of producing, from the need of unrestrained expression, troubling himself the while very little with questions of moral. The truth is that, mixed up as he was with the intrigues of the court, with the quarrels of different factions, he undertook the defense of first one and then another, using his burin to attack his adversaries of to-day who were to become his allies to-morrow.

Goya's ideas on art were not, of course, in accord with those of the painters of his time. The methods of teaching then in vogue, which consisted in seeing only lines in drawing, seemed to him absurd. He, on the other hand, saw in nature—to make use of one of his own expressions—only objects in light and objects in shadow, as they recede or come forward according to their relative values. "I do not count the hairs in the beard of a man who passes by," he used to say, "and my brush cannot see more than I." And again: "Teachers confuse their young pupils by making them draw year after year with their best sharpened pencil almond-shaped eyes, mouths like bows, noses like the figure seven reversed, and oval heads. Why not give them nature for a model? —that is the only drawing-master."

Holding such theories as these, it is easy to see that he never had any cut-and-dried system. He took people as he found them, being careful not to associate them in any way with an ideal and preconceived type.

In regard to color his views may seem at first somewhat paradoxical, but upon reflection they will be seen to be correct. "In nature," he would say, "color exists no more than line; there are only light and shade. Give me a bit of charcoal and I will paint a picture. Painting consists wholly in sacrifices and in accents." His palette was extremely simple: black, white, vermilion, some of the ochers and burnt sienas, and that was about all. He painted with a full brush, rarely making use of glazings, and then only in little pictures which were intended to be seen at close range.

Goya's art is not rigorously systematic. It is above all instinctive. His methods are purely natural, not studied nor intentional, but the inevitable result of his nature. . . .

More than any other painter of the past he is comprehensible to us of to-day, so that instead of being called a precursor he may be said to be a contemporary —almost a man of the future. His way of interpreting and rendering nature is absolutely modern. He paints her as he sees her, with the understanding of an artist of our own day, boldly and independently. He is more than a hundred years in advance of his century. His very personal method as a portraitist is wholly apart from any theory of instruction; his manner of treating fresco-painting is audacious in the extreme. Throughout his entire career he was ceaselessly beset by one burning implacable idea—to express life; and it might almost be said that he succeeded in giving an exact illusion of it.—

FROM THE FRENCH

C. S. RICKETTS 'THE PRADO AND ITS MASTERPIECES'

ONE approaches the astonishing art of Goya with a sense that one is unprepared for the experimental work of this first of the moderns. This man shares with Constable the sponsorship of much that is recent in effort and aim—all, in fact, that is claimed not to be good but to be unconventional. Goya is in this sense the first of the modern painters, eclectic and composite as much of his work shows itself to be. It is a curious fact that at the most conservative of courts and in the shadow of the Inquisition itself this daring and brilliant exponent of personality and "impressionism" in art and thought should have found shelter and encouragement. . . .

In temper, in the range of invention, Goya is a personality no student can overlook. His work deserves our closest attention. As an influence in art his position is so considerable that this alone should entitle him to the reputation his work now enjoys. After the neglect and hesitation of the art world for about a century, Goya, as an original and potent fact, "has come to stay." . . .

His art is at once conscious and analytic; it is arrogant and daring; it shows the vindictiveness of an old civilization turning upon itself. His temper and art belong to the active ferment which resulted in the French Revolution; the destructive sense and the sense of impatience and revenge underlying it—not the sentimental view of life and man formed by Jean-Jacques Rousseau, which also fed the desire for a change.

Goya's temper is sardonic and critical, not constructive; it shows the intense egotism of most romantic art, the wish to be "in the thick of it." It is, however, more observant, more various, less essentially artistic also, than the romantic movement; his work is less essentially art than an intense form of excitement. It is arrogantly personal, or even whimsical, contemptuous of selection or deficient in the power of selecting. The very force and variety of his gifts blind one to the anarchistic element that swayed him. The elements contained in his work would count for harm if the limitations of his art and temper did not discount him as an artist, and we can say, "You are too personal, too singular, too local." . . .

His pictures and portraits of contemporary life appear under every possible aspect in workmanship and design; it was Gautier who said of him that he at times "paints with the delicacy of that delicious Gainsborough, at other times he has the solid touch of Rembrandt." This statement has the picturesque force of all that writer's opinions, and it well describes the various aspects of Goya's work; but the conscious and exquisite use of their medium by the grand Dutch master and the dainty English painter was never aimed at by Goya. The truth is, his pictures and portraits are often astonishing in vitality, and equal as mere painting to the task in hand; but more often still they are perfunctory alike in character and workmanship; at times even they are unmistakably cynical, the painter's record of a tiresome task, the conventional rendering of an odious sitter. . . .

The art-lover will constantly find in the paintings of the Spaniard food for astonishment and study; yet only in his prints does Goya really aim at a perfect or balanced effect in art. It is here that he elaborates his "convention,"

that he is supremely and adequately himself. The studies in sanguine for some of his bull-fighting scenes, his 'Caprichos' and 'Disasters of War,' hang in the Prado. They show to what point Goya is one of the world's artists. It is by his power of design — an original, varied, and nervous form of design — that he excels, even more than by his vivacity of workmanship and his marvelous if unequal gift of expression. . . .

But the subtleties, the refinements, the self-restraint of the greatest art necessitate qualities that were foreign to Goya's temperament. He is at the opposite pole to a Titian or a Velasquez. His medium never had the fascination for him that it had for Rembrandt. In him the sense of curiosity is in excess of the sense of beauty, and the love of experiment is in excess of the love of art. This characteristic is harmful to his painting, and he has no sense of the scale upon which his work should be done. A large picture at Madrid — the 'Massacre of the Prado' — has in it scarcely the stuff for a vignette. Some of his bull-ring lithographs and etchings have in them, on the other hand, the material for vast canvases. . . .

Goya's art has the power to appeal strongly and to repel with equal force. Delacroix, Baudelaire, Courbet, Manet — each has fallen under his spell. In England he is still hardly known. Each of these names represents a different cast of mind: sprightly in Manet, bourgeois in Courbet, synthetic in Delacroix, analytic in Baudelaire. . . . At any rate, whatever may be our estimate of Goya's success, his sincerity and energy place him amongst the forces with which one must count; and no estimate of Spanish art can be made which does not include him.

W. ROTHENSTEIN 'GOYA'

GOYA was the connecting link between traditional art and the violently awakened spirit of the nineteenth century; and with the new emotions he found a new manner of expressing them. Much that was bizarre and tumultuous, the strangeness of charm, a certain curious and somber side of beauty, the sense of the strength of a personality, the reflection of extravagant gaiety, or excessive horror, Goya was able to render in a manner that had never been seen before. A world of his own imagining always haunted him, and he gave full play to his fantastic inventiveness. His men and women all have something of the overpowering genius that Balzac gave to his characters. That sharpness of reality, which only Van Eyck has been able to keep undivorced from the highest and most patient science and labor, was so alluring to Goya that, though he was gifted with the power of creating works of traditional finish, his passion for this mysterious quality of life made him willing to sacrifice precisely those qualities which are looked for and admired in most painters, for a peculiar grip and vivacity of presentment. Hence to all he touched he gave immense vitality. And for this reason his work has a rare fascination, a fascination we are not perhaps so much aware of before his pictures, but one which grows slowly upon us, lending certain new qualities, if we allow our minds to dwell on them, to our view of men and women ever after. . . .

With Goya died the whole art and life of the eighteenth century, and Spain lost its last great painter. His importance lies not so much in view of his extraordinary personality, but in the fact of his having invented an entirely new method of composition, the riches of which have not yet been exhausted, nor its range equaled. He was the first to aim a decisive blow at the army of picture-makers who manufactured trees, nymphs, and tiresome portraits after receipts known to them all. He brought back to painting the old architectural sense and squareness of proportion and design, which the artists of the last century had allowed to dwindle into the vignette. He saw that nature composed with even a finer sense of balance than Raphael, and with the aid of planes of light and shade delicately adjusted. It was precisely this rare sense of composition which enabled him to bring about that revolution in style which was eventually to crush the most powerful classical movement since the days of Poussin.

S. L. BENSUSAN 'THE CONNOISSEUR' 1902

GOYA was the last great painter of Spain; since his day Fortuny has been the only notable representative of Spanish art; the most modern school has neither masters nor masterpieces. In France, on the other hand, Goya inspired Delacroix, Henri Regnault, and Manet, and has a distinct influence upon the greatest of the living French impressionists. . . .

"In Goya's tomb," writes Théophile Gautier, "ancient Spanish art lies buried." It is true that all the most picturesque elements in Spanish life found their last interpreter in Goya. With him died the types he loved so well,—the dandies, the matadors, the manolas, the thieves and brigands, the smugglers, the pretty native women whom Goya alone could express on canvas without becoming theatrical or sentimental. His treatment of portrait-painting, new then, is true to-day; few modern painters can show work that is so independent of everything but the expression or impression it seeks to preserve. As a painter of portraits Goya found the largest measure of appreciation from his public: they could appreciate the atmosphere, life, and vigor of his portraits even more than his etchings. He sums up with remarkable brevity not only the man or woman who sits for a portrait, but the character of the sitter. . . .

The opportunities for a man strong as Goya were endless, and, as though not content with his gifts as lithographer and etcher, he painted in so many styles that his works are freely likened to those of such different painters as Velasquez, Watteau, Rembrandt, and Reynolds. M. Paul Lefort goes farther and even adds Greuze and Fragonard to the list. Charles Yriarte says, "He belongs to the family of Voltaire, of Diderot, and of D'Alembert;" and later in his 'Life of Goya' says he is three artists in one—the painter of frescos and historical subjects, the portrait-painter, and the etcher; and he even makes a subdivision of the artist's work as an etcher. . . .

Study of Goya's portraits reveals a considerable inequality of excellence. Some have been done too hurriedly, too passionately, to survive cold criticism after a century's life; some are little more than clever; but inequality was bound to result from the conditions under which the work was done. Goya

was ever his own master so far as his patrons were concerned, but his frenzies mastered him. When the rage for working attacked him he would seize the first implements that came to hand and work furiously; to these unrestrained moments in the days when life held few pleasures for him we owe many of the foul creations of his brain, the satyrs, devils, goblins, skeletons, and other frightful creatures; but the most delicately fanciful specimens of his art have a similar origin in a happier time.

We have yet to learn much about Goya's development, and much of his work remains to be seen. Only now are we beginning to develop the resources that are within our reach. The exact position that will be accorded to the painter when he is fully known cannot be predicated, but it is safe to believe that he will take a position even higher than the one he occupies to-day.

The Works of Goya

DESCRIPTIONS OF THE PLATES

'QUEEN MARIA LUISA ON HORSEBACK' PLATE I

ONE of the greatest and most famous of Goya's equestrian portraits is the one here reproduced of Queen Maria Luisa of Parma, wife of Charles IV., king of Spain, seated astride her great chestnut-colored horse with its braided mane and trappings of green velvet and gold. She is dressed in the uniform of a colonel of the guards and wears a black beaver hat ornamented with a red cockade. "It is a superb piece of portraiture," writes S. L. Bensusan. "When Goya acknowledged his indebtedness to Velasquez, he must have had this canvas and its companion picture, 'King Charles on Horseback,' in his mind."

The picture hangs in the Prado, Madrid. It measures nearly eleven feet high by a little more than nine feet wide.

'PORTRAIT OF FRANCISCO BAYEU' PLATE II

GOYA'S portrait of his brother-in-law, the painter Francisco Bayeu, is one of his best works in that branch of art in which he excelled. Nothing could be simpler than the arrangement of this portrait. Bayeu is represented seated, with one hand, in which he holds a brush, resting on the arm of his chair. He is dressed in gray and wears a powdered wig. The background is of a neutral tint. The face is strongly modeled, the characterization subtle, and the execution carried to a greater state of completion than was frequently the case in Goya's portraits.

The canvas measures four feet high by two feet nine inches wide. It is now in the Prado, Madrid.

'THE KITE' [CARTOON FOR TAPESTRY] PLATE III

THE series of cartoons designed by Goya for the Royal Manufactory of Tapestry of Santa Barbara in Madrid first established the artist's reputation. These paintings, more than forty in number, after having remained

for years in one of the unused rooms of the royal palace, have now been carefully restored and placed in the Prado. Most of the tapestries made from them decorate the walls of the Escorial.

The scenes depicted are from the life of the Spanish people—a picnic beside the river, children gathering fruit or playing soldiers, some washerwomen seated beside a stream, a village wedding, a game of blindman's buff, a group of young people amusing themselves by walking on stilts, or, as in the cartoon reproduced in plate III, intent on flying a kite. "All are veritable genre pictures," says Paul Lefort, "in which Goya has given free rein to his fertile fancy. Replete with local color, these amusing scenes, sometimes painted offhand, sometimes executed with more care, show, as a rule, a marvelous feeling for decorative effect, and although the drawing is not always correct, the compositions are so full of movement, so gay and so picturesque, that we can forgive the artist his evident haste in execution." Goya's tapestry cartoons are in oils on canvas and vary greatly in size. 'The Kite,' which is here reproduced, measures eight feet ten inches high by nine feet five inches wide, and is a characteristic example of the series.

'A BULL-FIGHT' PLATE IV

"GOYA, as is well known, was a passionate lover of bull-fights," writes M. Paul Lafond, "and it is therefore not surprising that he should be unsurpassed in his portrayal of this national sport of Spain. Apart from their artistic quality, his paintings and etchings of these scenes are treated in a truly professional way. . . . The attack and the advance are always depicted with absolute accuracy; the bulls in these scenes of fury are real beasts of combat of purest breed; the crowd of spectators, pushing and jostling one another, is full of life and movement; the uproar and confusion are the most deafening which have ever been fixed on the canvas of a painter.

"Among the most interesting of these pictures is the bull-fight of the Academy of San Fernando in Madrid. It is only a sketch, to be sure, but a sketch of such vivid coloring and such bold draftsmanship that it is difficult to convey any adequate idea of its power. It would indeed be impossible to imagine a more astonishing medley than the foreground of this little panel swarming with eager spectators who devour with their eyes the arena with its toreadors, its picadors, and its bull standing out so distinctly against the background formed by the sand of the inclosure."

The picture thus described is reproduced in plate IV. It is painted on wood and measures one foot and a half high by two feet four inches wide.

'THE MAJA CLOTHED' PLATE V

GOYA'S two pictures 'The Maja Clothed' and 'The Maja Nude,' of which the first is here reproduced, are among his most celebrated works. Formerly in the Academy of San Fernando, Madrid, they have recently been removed to the Prado in that city.

'The Maja Clothed' represents a young woman of the purest Spanish type —some say the Duchess of Alba was the model, but of this there is no existing

proof—reclining on the white cushions of a divan. Her costume of long white robe, pale pink sash, and little bolero jacket of yellow with black trimmings gives the effect of that of a toreador or a Spanish dandy.

The painting is full of life and freshness, the pose full of grace. Nowhere has Goya given more convincing proof of his powers than in this picture and its companion. It is on canvas and measures a little over three feet high by eight feet wide.

'.TRAIT OF MARIANO DE GOYA' PLATE VI

THIS portrait of Goya's grandson Mariano, the child of his only son Don Francisco Xavier de Goya, is a charming example of the painter's skill in portraying children. The boy is represented in a suit of black with a collar of white lace and wearing a large-crowned black hat of a shape which to-day seems grotesque for so young a child. In one hand he holds a piece of paper—a mimic baton, it may be, for on the stand before him is an open sheet of music.

It was this little grandson who accompanied Goya when for the last time he left Spain to return to the home of his adoption in France. The portrait belongs to the Marqués de Alcañices in Madrid. The panel on which it is painted measures about two feet high by one foot seven inches wide, and is signed *Goya a su nieto*—"Goya to his grandson."

'PORTRAIT OF DOÑA ISABEL CORBO DE PORCEL' PLATE VII

ACCORDING to M. Paul Lefort, Goya painted this portrait about 1806 as a companion to that of Don Antonio Corbo de Porcel, the lady's husband, completed that same year. Both portraits were formerly in Granada in possession of the descendants of the sitters. In 1896 the one here reproduced was acquired by the National Gallery, London, where it now hangs.

Doña Isabel is portrayed in a gown of rose-colored satin almost covered with a black lace mantilla, one end of which is elaborately arranged as a headdress. Her hair is blond, her large eyes dark and brilliant, and her cheeks and lips are touched with rouge after the fashion of the day in Spain. "Her type of beauty," writes M. Lefort, "sensual and impassioned, is purely Andalusian, a type not uncommon to-day in Seville and Granada. In its manner of painting the portrait suggests Manet; perhaps that artist may have seen it when in Spain and under the fascination of Goya. It is a beautiful bit of painting, supple and simple in technique, harmonious in color, and, like all Goya's work, bearing the distinct impress of his singular and original genius."

'LA TIRANA' PLATE VIII

THE full-length portrait of the celebrated Spanish tragedienne Maria del Rosario Fernandez, called by her contemporaries "La Tirana," hangs in the Academy of San Fernando, Madrid.

The actress stands before us clothed in a dress of some thin white material with skirt so short that her feet in their high-heeled white satin slippers are wholly visible. Across one shoulder, wound around her waist, and hanging in a broad band over the front of her skirt, is a rich rose-colored scarf crossed

with broad bands woven of gold thread. Her dark hair is crimped and knotted high on her head, while over her forehead is a mass of short curls. Her features are large and pronounced, her eyes black, and her whole appearance strong and virile. Masterly in handling, exquisite in the harmony of its colors, this famous portrait is the admiration and the object of study of many a modern painter.

It is on canvas and measures nearly seven feet high by about four and a half feet wide.

'ST. ANTHONY RESTORING A DEAD MAN TO LIFE' [DETAIL] PLATE IX

IN 1798 Goya was intrusted with the decoration of the little Church of San Antonio de la Florida, built six years earlier, by order of Charles IV., in the environs of Madrid.

"As a colorist," writes Charles Yriarte, "Goya never attained a greater height than in these frescos, which in imaginative qualities, in life and spirit and in ingenuity of arrangement, are among his most characteristic works. From a humble sanctuary he has changed the building—I was about to say into a temple, but I should rather say into a museum, for it must be acknowledged that Goya's paintings are absolutely devoid of religious feeling, of solemnity, or of asceticism."

The principal subject portrayed in these decorations is a miracle of St. Anthony of Padua in which the saint brings to life a dead man that he may reveal to the excited multitude the name of his murderer and so exculpate the father of St. Anthony, who has been falsely accused of the crime. This story is depicted on the cupola as taking place behind a railing surrounding the composition, a portion of which is reproduced in plate IX. An eager crowd of people is grouped about St. Anthony, who, standing on a slight eminence, exhorts the dead to speak. On every hand we see a motley collection of spectators, more concerned, it would seem, with their own interests than absorbed by the miracle enacted before them. Goya's models were evidently taken from the streets and salons of Madrid; the colors of the varied costumes are bright and harmonious and the life and movement of the scene is stirring. In the tympana and spandrels are angels daringly foreshortened and shining with rainbow hues against a background of gray and gold. "The whole of these decorations, the cupola alone containing more than a hundred figures considerably over life-size, Goya executed in three consecutive months," writes Mr. Rothenstein, "without, it appears, missing a single day's work, and they are considered by his own countrymen to be his greatest achievement; but in spite of their brilliancy and power, it seems to me that it is rather in his more intense interpretation of life that his greatest force lies."

"Goya's frescos in San Antonio de la Florida," writes M. Paul Lafond, "are inconceivably brilliant and gay—veritable trumpet-blasts, joyous and clear. They are realistic like Velasquez, strong and luminous like Rembrandt, delicate like Titian, spiritual like Tiepolo, reminding one in their vast perspectives of Veronese, and in their charming grace of Watteau."

'THE FAMILY OF CHARLES IV' PLATE X

SOON after his appointment as First Painter to the King of Spain, in 1799, Goya executed the celebrated group of Charles IV. and his family here reproduced. The scene is laid in one of the rooms of the royal palace in Madrid. The center of the canvas is occupied by the king, in costume of reddish brown, and by his queen Maria Luisa, who, dressed in white and gold, is holding by the hand her six-year-old son Don Francisco de Paula Antonio, clad in red, while she places her arm about the shoulders of the Princess Maria Isabel, her youngest daughter. At the left of the picture, in costume of blue, we see Don Fernando, Prince of the Asturias, afterwards king of Spain, with his first wife Maria Antonia, daughter of the king of Naples, his brother Don Carlos, in red, and his aunt, Maria Josefa, sister of the king. Behind this group, in the shadow, Goya has represented himself standing at his easel.

On the right of the picture stands the Princess Maria Luisa with her little son in her arms, beside her husband the Prince of Parma, while farther back, seen only in profile, is her older sister, the Princess Carlotta Joaquina, soon to become the wife of the Prince of Portugal, and near her the king's brother Don Antonio. All the personages are in full court costume, the display of rich silks, of gold and jewels, making a brilliant harmony of color.

"The balanced arrangement and treatment of the figures in each separate group," writes Valerian von Loga, "the distribution of light and color, above all the unsparingly realistic way in which the characters of the different individuals are set forth, have given this picture its world-wide reputation."

Goya was at the height of his powers when he painted this great portrait group, now in the Prado, Madrid. The canvas measures a little over nine feet high by nearly twelve feet wide. The figures are life-sized.

A LIST OF THE PRINCIPAL WORKS BY GOYA IN PUBLIC COLLECTIONS

AUSTRIA-HUNGARY. BUDAPEST GALLERY: Water-carrier; Knife-grinder — BELGIUM. BRUSSELS, MUSEUM OF MODERN PAINTINGS: A Young Girl — ENGLAND. BARNARD CASTLE, BOWES MUSEUM: Portrait of a Man; Interior of a Prison — LONDON, NATIONAL GALLERY: The Picnic; The Bewitched; Doña Isabel Corbo de Porcel (Plate VII) — FRANCE. BAYONNE, BONNAT MUSEUM: Portrait of Goya; Study; Don Francisco de Borja — CASTRES, MUSEUM: A Meeting of the Cortes; Portrait of a Man; Portrait of Goya — LILLE, MUSEUM: Two Old Women; Two Young Girls — PARIS, LOUVRE: Young Spanish Woman; Woman with Fan; F. Guillemardet; Don Evaristo Perez de Castro — GERMANY. BERLIN GALLERY: Portrait of a Woman; Study for the 'Meeting of the Cortes' — ITALY. ROME, CHURCH OF SANTA MARIA DI MONSERRATO: The Cardinal Infant Louis de Bourbon — NAPLES, PALACE OF CAPODIMONTE: Charles IV.; Queen Maria Luisa — SPAIN. CADIZ, MUSEUM: A Majo smoking; A Maja — FUENDETODOS, PARISH CHURCH: Apparition of the Virgin — MADRID, THE PRADO: Charles IV. on Horseback; Queen Maria Luisa on Horseback (Plate I); A Picador; Two Episodes of the French Invasion of 1808; The Family of Charles IV. (Plate X); Charles IV.; Queen Maria Luisa; Princess Maria Josefa; Prince Francisco; Prince Carlos Maria Isidro; Prince of Parma; Prince Antonio; The Actor Máiquez; The Meadow of San Isidro; The Dukes of Osuna; Doña Tadea Arias de Enrriquez; Sketch for Tapestry; A Majo playing on a Guitar; A Dead Fowl; Dead

Birds; Ferdinand VII.; General Urrutia; Charles III.; Francisco Bayeu (Plate II); Josefa Bayeu; Goya in his Youth; Ferdinand VII. when Young; Equestrian Portrait of General Palafox; The Maja Clothed (Plate V); The Maja Nude; The Exorcism; Christ on the Cross; Holy Family; [COLLECTION OF PAINTINGS FROM GOYA'S HOUSE] A Wench; Journey to the Miraculous Fountain of San Isidro; A Fantasy; The Fates; Men Fighting; Two Monks; The Procession; Witches; Saturn devouring his Offspring; Head of a Dog; Judith and Holofernes; Two Women laughing; Reading the News; The Sorcerers; [CARTOONS FOR TAPESTRY] The Picnic; The Fête Champêtre; The Quarrel at the Inn; The Promenade; The Tippler; The Parasol; The Kite (Plate III); The Gamblers; Boys inflating a Bladder; Children gathering Fruit; The Blind Guitar-player; The Madrid Fair; The Potter; The Soldier and the Lady; The Parsley-seller; Boys playing Soldiers; The Game of Tennis; The Swing; The Washerwomen; Young Bulls; The Tobacco Guard; The Child of the Tree; Boy with a Bird; The Woodcutters; The Rendez-vous; The Flower-seller; The Harvesters; The Vintage; The Wounded Mason; Beggars; The Snow-storm; The Wedding; Women at a Fountain; The Stilt-walkers; The Manikin; Boys climbing a Tree; Blindman's Buff; A Huntsman and his Dogs — MADRID, ACADEMY OF SAN FERNANDO: Scene in a Madhouse; A Meeting of the Inquisition; Procession on Good Friday; A Carnival Scene; A Bull-fight (Plate IV); La Tirana (Plate VIII); Don Juan de Villanueva; Manuel Godoy; Ferdinand VII. on Horseback; Portrait of Goya; Don José Luiz Muñárriz; Don Leandro Fernandez de Moratin — MADRID, ACADEMY OF HISTORY: Queen Maria Luisa; Don Mariano Luis de Urquijo; Don José Vargas y Ponce — MADRID, BANK OF SPAIN: Marqués de Tolosa; Don José de Toro y Zambrano; Charles III.; Don Francisco Larrumbe; Don Vincente Osorio Moscosa Fernandez de Cordova; Don Francisco Conde de Cabarrus — MADRID, CHURCH OF SAN ANTONIO ABAD: St. Joseph of Calasanz — MADRID, CHURCH OF SAN ANTONIO DE LA FLORIDA: St. Anthony restoring a Dead Man to Life (fresco) (see plate IX); Angels (frescos) — MADRID, CHURCH OF SAN FRANCISCO EL GRANDE: St. Francis preaching — MADRID, STATE HOUSE: Allegory of the City of Madrid — SARAGOSSA, CHURCH OF THE VIRGEN DEL PILAR: Frescos — SEVILLE, CATHEDRAL: St. Justina and St. Rufina — TOLEDO, CATHEDRAL: Betrayal of Christ — VALENCIA, MUSEUM: Doña Francisca Candado; Don Rafael Esteve y Vilella; Don Mariano Ferrer — VALENCIA, CATHEDRAL: St. Francis Borgia taking Leave of his Family; St. Francis Borgia exhorting a dying Sinner to repent — VALENCIA, CHURCH OF SAN MARTIN: An Archbishop of Valencia — VALLADOLID, CATHEDRAL: St. Peter giving Alms — VALLADOLID, CHURCH OF SANTA ANA: Death of St. Joseph; St. Bernard and St. Robert; St. Lutgarde; St. Omeline — UNITED STATES. BOSTON, MUSEUM OF FINE ARTS: Portrait of Goya's Son — New York, METROPOLITAN MUSEUM: A Jewess of Tangiers; Don Sebastian Martinez.

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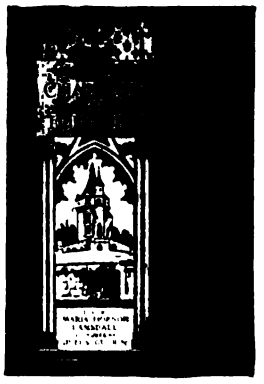

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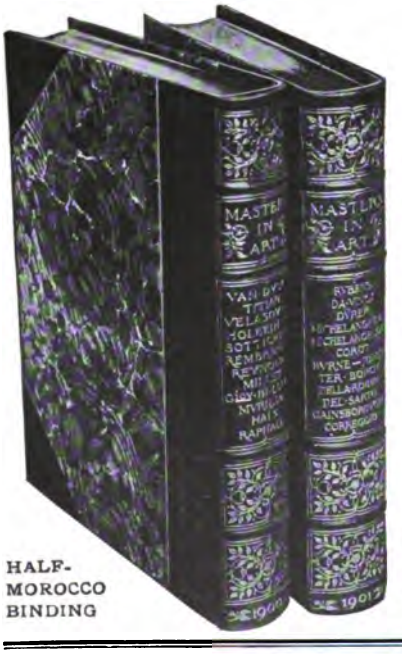

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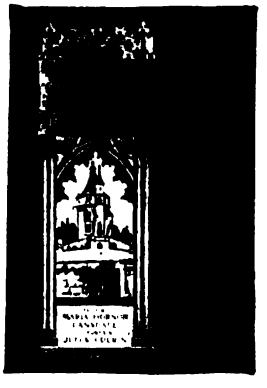

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MASTERS IN ART

Francia

SCHOOL OF BOLOGNA

FRANCIA
THE MADONNA OF THE ROSE GARDEN
MUNICH GALLERY

MASTERS IN ART PLATE II
PHOTOGRAPH BY HANFSTAENGL
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FRANCIA
MADONNA, CHILD, AND ANGELS
MUNICH GALLERY

FRANCIA
THE ANNUNCIATION
CONDÉ MUSEUM, CHANTILLY

FRANCIA
THE BAPTISM OF CHRIST
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FRANCIA
THE ADORATION OF THE CHILD
ROYAL GALLERY, BOLOGNA

MASTERS IN ART PLATE VI

FROM A PHOTOGRAVURE IN 'THE BURLINGTON MAGAZINE'

FRANCIA

PORTRAIT OF FEDERIGO GONZAGA

OWNED BY A. W. LEATHAM, ESQ., MISERDEN PARK, ENGLAND

FRANCIA
THE BENTIVOGLIO ALTAR-PIECE
CHURCH OF SAN GIACOMO MAGGIORE, BOLOGNA

FRANCIA
PORTRAIT OF BARTOLOMMEO BIANCHINI
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MASTERS IN ART PLATE IX

PHOTOGRAPH BY ALINARI

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FRANCIA

MADONNA AND CHILD

BORGHESE GALLERY, RO

FRANCIA
PIETÀ
NATIONAL GALLERY, LONDON

PORTRAIT OF FRANCIA BY HIMSELF ROYAL GALLERY, BOLOGNA

According to a generally accepted tradition, Francia introduced his own likeness in the features of his patron saint, St. Francis, who stands with folded hands to the left of his painting of 'The Adoration of the Child.' It is this portrait which is here reproduced. The whole picture is given in plate v of the present number of this series.

Francesco di Marco di Giacomo Raibolini

CALLED

Francia

BORN 1450: DIED 1517
SCHOOL OF BOLOGNA

FRANCESCO DI MARCO DI GIACOMO RAIBOLINI, commonly called Francia (pronounced Fran'chah), was born in Bologna in the year 1450. His parents, spoken of by Vasari as "artisans," were, as a matter of fact, people of somewhat more distinction than that term would imply, for they belonged to old and well-known families in Bologna, members of which had for several generations filled important offices of government, and had owned land in the commune of Zola Predosa from as early a date as 1308. At the time of Francia's birth, however, the family circumstances were not prosperous, although the name of his father, Marco di Giacomo Raibolini, continued to be held in high repute and appears in the civic records as that of the holder of various positions.

When the boy was old enough to learn a trade he was apprenticed to a goldsmith, preferring to learn to work in metals rather than to follow the calling of his father, who was a wood-carver. Now the name of this goldsmith was Duc, but as he was generally called Francia, the pupil also came to be called by that name, and as such he is best known in history.

Vasari says that the young Francia labored at his craft with ability and good-will, and that "his progress in his art kept proportion with his increase of stature," and adds that "his manner and conversation were so gentle and obliging that he kept all around him in good humor, and had the gift of dissipating the heavy thoughts of the most melancholy by the charms of his conversation; for these reasons he was not only beloved by all who were acquainted with him, but in the course of time he obtained the favor of many princes and nobles, Italian and others."

Francia's labors were rewarded by success. His fame as a worker in metals extended beyond the confines of his native town, and orders came to him from Ferrara, Mantua, Parma, and round about; even in Florence his skill was

recognized and highly prized. Vasari tells us that he took much pleasure in design, but that what delighted him above all else was cutting dies for medals. In this he excelled, and in some instances, notably in medals executed for Pope Julius II. and for Giovanni Bentivoglio, ruler of Bologna, the heads of those magnates, with which the medals were decorated, were so fine that they "seemed to be alive."

But fine as were these medals, it was not as a medalist alone that Francia was skilled, but also as a worker in "niello"—a method of decorating a smooth metal surface with incised lines filled in with a black substance composed of a number of chemicals. When polished, the black lines remained on a light ground, producing a highly decorative effect. Niello work was very popular in Italy in the fifteenth and sixteenth centuries, and Francia acquired a reputation for the exquisite delicacy of the "nielli" he produced. Sometimes prints, or engravings on paper, were made from a cast of the work while in progress, and there are still in existence some nine or ten niello-engravings which with good reason can be ascribed to Francia's hand.

Besides his skill as a worker in gold and silver, the artist also attained celebrity as a maker of jewelry and a designer and founder of type. He was, indeed, the first to produce for the great printer, Aldus Manutius, the famous "italic" type, which was so highly prized that a special letter of privilege was given by the pope to Aldus granting him the sole right to its use—a privilege, however, which did not prevent its being copied in many parts of Italy and in France.

Calvi, who wrote a brief life of Francia in 1812, states that he matriculated in the Goldsmith's Gild of Bologna in 1482, and that in the following year he was appointed master of that same gild. It also stands recorded that in December of the year 1482 he was named Gonfaloniere del Popolo and Tribuni della Plebe, and that by Giovanni Bentivoglio, ruler of Bologna, he was appointed Director of the Mint, an office which he held as long as he lived; from all which it will be seen that Francia stood high in the estimation of his fellow-citizens.

Not until he was past thirty years of age did the artist turn his attention to painting. The date is not known, but in a document of 1486, recording his taking office in the Gild of Goldsmiths, he is referred to as "il pittore il Franza," and it is therefore clear that he had then started on his new career.

Vasari attributes this departure to an acquaintance with Mantegna and other painters "who had acquired riches and honors by means of their art," and says that Francia's ambition was so stimulated thereby "that he resolved to try whether he could not succeed in that part of painting which belongs to color, seeing that he had reached to such a point in design that he might safely assume a place beside any of them. By way of making an attempt, therefore, he executed a few portraits and other small things, entertaining many masters of the art many months in his house to the end that they might teach him the method and processes of coloring."

That Francia may have become acquainted with Mantegna about 1472 is quite possible, but no record of a meeting with the great Mantuan painter

exists, and as a matter of fact we are without any definite knowledge of the influence which led Francia to turn his attention to painting. Nor do we know with certainty who was his first master. Early writers state that he was a pupil of Marco Zoppo, a Bolognese artist who had studied under Squarcione at Padua; but there is nothing in Francia's work to point to Zoppo as his instructor. By some critics Ercole Roberti de' Grandi is named as his master, and again, Francesco Cossa, who in 1470 had gone from Ferrara to Bologna and there established himself and opened a school, is believed to have influenced Francia's early career. Certain characteristics of Cossa's—a severity of style and a glowing color—are perceptible in some of Francia's first productions, but it is undoubtedly to another and a younger man that his indebtedness was far greater. This man was Lorenzo Costa, who, in 1483, was called from Ferrara to Bologna, and although there is no evidence to prove that Francia, his senior by several years, was at any time his pupil—nor, on the other hand, that Costa, as stated by some writers, was a pupil of Francia — it is a fact that a close friendship existed between the two artists, who worked in the same building, Francia executing his goldsmith's commissions on the ground floor, while, above, Costa was engaged in painting pictures.

"Of the two," writes Dr. Williamson, "Costa had the greater imagination, the wider knowledge, a larger love of nature, and more accuracy in drawing; but Francia was by far the grander colorist, the more deeply religious man of the two, and possessed more refinement than did Costa. They were constantly associated in important works, but whenever the two were employed together precedence is invariably given to Francia. It is quite possible that the coming of Costa to Bologna was the cause of Francia's change of craft, and that but for the friendship between the two men Francia would have remained all his life a goldsmith. . . . Their work is so much alike in its earlier stages that pictures by the one have in the past been attributed to the other; but very soon Francia surpassed his friend, and produced works that were far finer in conception, coloring, and refinement than Costa could ever have executed."

It is impossible to say what was Francia's earliest picture. In the Bologna Gallery a 'Madonna and Saints,' painted by order of Messer Bartolommeo Felicini, a wealthy citizen of Bologna, for a chapel founded by him in the Church of the Misericordia, and bearing the date 1494, is said by Vasari to be the artist's first painting, but it is evident from the maturity of style which this picture exhibits that it is the work of no inexperienced hand. Dr. Williamson inclines to the belief that a 'Crucifixion,' now in the Archiginnasio Library at Bolgona, is the earliest picture by Francia that has come down to us. In the Borghese Gallery, Rome, is a St. Stephen, a single kneeling figure, which although not regarded as the first is usually held to be an early production, as are three pictures of the Madonna and Child,—one, in Berlin, in which St. Joseph is included; another, with two angels completing the group, in Munich (plate II); and a third, now at Pressburg in the collection of Count Jean Palffy. From the beginning to the end of his career Francia frequently signed his pictures "Francia Aurifex," while after his adoption of painting, his metal work and medals, according to a statement made by Fra Leandro

Alberti in his 'Storia d'Italia,' bear the signature "Francia Pictor," thus attesting to his mastery in the two arts.

In 1499 Francia, by that time established in reputation as a painter, was commissioned by Giovanni Bentivoglio, who was ever a munificent patron of the artist, to paint an altar-piece for his chapel in the Church of San Giacomo Maggiore. This work, reproduced in plate VII, ranks as Francia's finest rendering of religious subjects. Orders were now pouring in upon him, and according to Vasari there was soon hardly a church in Bologna that could not boast a picture from his hand. Nor were his labors confined to his own city, but for the neighboring towns as well he painted many altar-pieces, some of which are now to be seen in the principal galleries of Europe.

Among the most important of these works, in addition to the one already named, may be mentioned those painted for the Church of San Martino Maggiore and for members of the Manzuoli and Scappi families, all three pictures now in the Bologna Gallery; one executed for Ludovico de Calcina, now in the Hermitage Gallery, St. Petersburg; the 'St. Geminian Altar-piece,' in Berlin, and others in Vienna and Parma, as well as numerous large paintings representing the Annunciation, Nativity, Presentation, Baptism, Coronation, Deposition, etc.

The Umbrian influence which many of the artist's works betray is by some critics attributed to the fact that at this time pictures by Perugino, then at the zenith of his fame, were coming to Bologna, where they must have been seen by Francia; and not only his pictures, but the Umbrian master himself, as recorded by Marcello Oretti,[1] visited Bologna on his way to Florence, and in all probability made the acquaintance of the goldsmith-painter, who was one of the most important personages in the city.

Besides altar-pieces and easel-pictures, among which last were a number of portraits of such excellence that they added greatly to his reputation, Francia painted several frescos. An interesting example of his work in this medium was executed in 1505 for the dining-hall of the Podestà Comunale in Bologna, commemorating the deliverance of the city from destruction by an earthquake which occurred in that year. This fresco, known as the 'Madonna del Terremoto' (Madonna of the Earthquake), represents the Madonna and Child in glory appearing in the sky, blessing the city of Bologna, which with its walls and towers lies beneath them.

Unfortunately the frescos painted by Francia for his patrons the Bentivogli were destroyed by the mob which sacked their palace in Bologna in 1507; but for those same patrons he painted, together with Lorenzo Costa and a number of pupils, a series of frescos in the Chapel of St. Cecilia attached to the Church of San Giocomo Maggiore, illustrating the legend of the saint to whom the chapel had been dedicated. The two subjects executed by Francia are the 'Marriage of St. Cecilia' and the 'Burial of St. Cecilia,' and although sadly injured by the French soldiers, who during their occupancy of Bologna in

[1] 'Notizie de professori del disegno cive pittori, scultori ed architetti bolognesi,' etc., by Marcello Oretti. A series of volumes in manuscript, compiled probably between 1640 and 1740, and preserved in the Archiginnasio Library, Bologna.

1796 stabled their horses within the chapel, enough remains of their original beauty to show that Francia, while not equal to his Florentine contemporaries, was yet skilled in this form of decorative art.

These were the last works executed by Francia for his patrons the Bentivogli. For many years their power as rulers of Bologna had been increasing, until finally they had practically become independent sovereigns who boldly defied the power of the pope. But when, in October, 1503, Julius II. was elected to the papacy, that warlike head of the Church determined to put an end to all such insubordination. Accordingly, in the autumn of 1506, he left Rome and advanced with a body of soldiers upon Bologna, and having issued a bull declaring Giovanni Bentivoglio to be an enemy to the Church, he delivered that prince's goods to pillage and granted a plenary indulgence to any one who should hand him over into the possession of the Holy See.

Deserted by his former adherents, Bentivoglio fled from Bologna and took refuge in Milan. Meantime the pope had entered the city at the head of his troops and was received with acclamations by the people, and, in order to prevent any chance of the return of Bentivoglio, the papal forces set fire to the palace he had erected, and burned it, with all its treasures, to the ground.

"The departure of Messer Giovanni Bentivoglio," says Vasari, "caused Francia great sorrow; the exile of one from whom he had received such important benefits grieving him exceedingly; but yet, like the prudent and moderate person as he was, he continued to pursue his labors with his usual assiduity." By Pope Julius the artist was held in great esteem. In November, 1506, his position as Director of the Mint at Bologna was confirmed, and two years later he was given entire charge of the provision of money for the city.

Of Francia's private life very little is known beyond the fact that he was married and that he had two sons, Giacomo and Giulio, both of whom became artists. The number of pupils he gathered about him is said to have been no less than two hundred. Of these the most noted was Timoteo Viti, believed by some critics to have been, later, Raphael's first master.

A special interest is given to Francia's latter years by the friendship that he is said to have formed with Raphael, who was then working in Rome. Malvasia, who has written much of the artists of Bologna, published in his 'Felsina Pittrice' a letter which he claims was written by Francia to the younger man, as well as a sonnet said to have been composed by him in praise of Raphael; but the originals have never been produced, and by the best authorities these compositions are looked upon as forgeries. There is every reason to believe, however, that, as is mentioned in the records of Bologna, the two painters held intercourse with each other; and if Crowe and Cavalcaselle are wrong in their supposition that a meeting took place between them in Bologna in 1505–6, we may at all events accept Vasari's statement that "they saluted each other by letter," and further credit that historian when he goes on to say that Francia, having heard much of the divine paintings by Raphael, desired to see his works, but that he was now old and was enjoying his ease in his beloved Bologna. It so chanced, however, that Raphael had been painting a picture of St. Cecilia for one of the chapels of the Church of San Giovanni-

in-Monte, Bologna (this picture is now in the Bologna Gallery), and having packed up his work he addressed it to the care of Francia, aksing him to see to its erection in the chapel for which it was intended, and begging him to repair any injury that might be found on the painting, and even that he would correct any defect, if such might strike him upon seeing the work. Francia, we are told, was greatly pleased with this commission, which would allow him to look upon a painting by Raphael, but that the sight of the picture had the effect upon him that Vasari records—namely, that its perfections so filled him with astonishment that, realizing his own inferiority, he died of grief and vexation—is wholly without foundation. His death, which occurred in 1517, when he was sixty-seven years old, was indeed sudden, being caused by apoplexy. His place of burial is not known, but it is believed that he lies in the Church of San Francesco, Bologna, or in its cloister near to the tomb now occupied by his son Giacomo.—BASED ON GEORGE C. WILLIAMSON'S LIFE OF FRANCIA

The Art of Francia

HENRI DELABORDE FROM BLANC'S 'HISTOIRE DES PEINTRES'

ALTHOUGH not chronologically the first, yet in the sense that his influence upon the art of Bologna was such as no previous painter had exercised, Francia may be called the founder of the Bolognese school. At the time of his birth a number of painters had already lived and worked in Bologna, and as far back as the period when Cimabue started at Florence the reform which Giotto was to carry on so ably, perhaps even prior to those early tentative efforts at emancipation, a few Bolognese artists whose names have come down to us in history had, to some extent, adopted the Greek manner and sought to popularize its traditions. Later on, the miniaturist Franco, whose praise was sung by Dante, and the painters Jacopo degli Avanzi, Lippo di Dalmasii, and finally, Marco Zoppo, the last of the old Bolognese painters who preceded Francia, left works which were not devoid of merit, but in which can be traced neither the progressive steps of a teaching common to all, nor the development of principles attributable to any one master.

It is, however, altogether different with the works which were produced under the teaching of Francia, for under him all the Bolognese artists followed the same rules and adopted the same method. This unanimity, to be sure, was of short duration. Francia's pupils did not in their turn transmit to their followers the same docile spirit that they themselves had shown, so that scarcely had the school been established when, even in the second generation of its existence, it became divided. An imitation of the Roman manner, introduced into Bologna by Bagnacavallo, awakened a taste for the style known as Michelangelesque and soon became a mania. It therefore came to pass that what had at first seemed to be a decisive epoch in the history of Bolognese art turned out to be after all merely a chance event, of which the origin, the

characteristics, and the consequences are to be found embodied only in the works of Francia and his principal pupils. . . .

Among the Italian painters who at the opening of the sixteenth century endeavored to reconcile the pious traditions of the middle ages with the advance which had been made in the domain of the purely picturesque, Francia is one whose efforts have been most meritorious and most wisely directed. His style, devoid no doubt in sacred subjects of the perfect simplicity and fervor which permeate the works of Giotto's followers, is at all events exempt from that pagan elegance which the art known as Renaissance art was to employ at first as an auxiliary resource, and then as a principal means of expression.

If Francia cannot be classed among that group of painters who were above all else religious painters, he does not at all events swell the ranks of those who, merely skilled in the technical qualities of their art, saw in sacred subjects only a pretext for picturesque arrangement, for bold draftsmanship, or for charm of color. So, too, because of a certain absence of style in his figures and by reason of a caution and timidity in expressing his feelings, he stands apart from that great group of men who personify the last step in the development of Italian painting. In a word, Francia's works form a sort of link between the incomplete productions of the Primitives and the finished and perfected works of the Leonardos and the Raphaels; or, to make use of an old mythological figure, it might be said that his place is half-way up the slopes of Mt. Parnassus, on whose summit the greatest heroes of art sit enthroned. He is in full sight, comparatively easy of access, and equally removed from those whose talents are but mediocre and those who are most divinely inspired. —
FROM THE FRENCH

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS 'VASARI'S LIVES'

FRANCIA represents the school of Bologna at its best; grave and deeply religious, he is sometimes quite noble by force of this earnest gravity. His color is Umbrian in its strength and richness, but is a little heavier than that of Perugino; he is as sincerely reverent as Perugino at his best, yet has not quite the same charm, nor yet any of the latter's affectation. He is more natural and simple than the Umbrian; his art is stamped with the honest, unaffected, burgher piety of Bologna *La Grassa*, rather than with the perfervid ecstasy of mystical and savage Perugia. His types are even homely, but his round-headed, short-bearded saints are beautiful in the *naif* sincerity of their expression; his snub-nosed, heavy-chinned, very earnest, but sometimes rather dull Madonnas look as though Giotto's women had been perfected by fifteenth-century technique upon our master's panels.

As a portrait-painter his simplicity and directness, closeness of modeling, and excellent color help to make him admirable and even impressive. There is nothing very salient in his long list of works; his great St. Cecilia frescos are rather entertaining by their quaint costumes than great by other qualities, but his easel-pictures are sustained and admirable. In the choir of the Renaissance his note is grave and instinct with quiet feeling; he has no *roulades* nor flourishes, but among all the painters of the Emilia and the Ferrarese, Costa and

Cossa, Tura and the two Ercoles, Roberti and Grandi, by far the fullest chord is struck by Francesco Francia.

JULIA CARTWRIGHT 'MANTEGNA AND FRANCIA'

IF we consider the place which Francia holds in contemporary art we shall see how little he had in common with the spirit of his age, and how much of his aspirations and sympathies belonged to the old world of the earlier religious painters. Living as he did in the days of Raphael, at a moment when the Renaissance was fast hastening to its culminating point, Francia took no share in the great movement that was swaying forward at every point, but stood apart in a sphere of his own. In an age when revived Paganism had penetrated into every part of society, and the love of the antique was the ruling impulse of intellectual thought, he scarcely shows a trace of this influence, and derives his inspiration exclusively from Christian sources.

But in this realm of mystic art it must be owned that he takes the highest place. For to the earnestness and purity of Fra Angelico's conceptions Francia brought a mastery of resources which had been lacking to those older painters. His creations are animated with a warmer humanity and a more vigorous life, they have all the charm of glowing colors and strongly contrasted light and shadow, while secular influences are allowed a larger part in the rich ornament and noble architecture which surround them.

Thus Francia shares with Perugino the praise of having combined the technical perfection of a later age with the Christian motives which had so largely influenced the first efforts of Italian art. But, unlike Perugino, the religious feeling which formed the secret of Francia's inspiration remained fresh and strong within his breast to the end of his life, and was with him still a real and living power when it had sunk into conventionalism and affectation in the latter works of the Umbrian master, and was rapidly yielding to the growing influences of a worldly age in the creations of Raphael.

Slowly but surely men's thoughts and their ideals of life had undergone a complete change, and the art of Italy was entering on a new phase in which there was no longer room for the rapture of Fra Angelico's faces or the sweet gentleness of the Madonnas who haunted Francia's dreams.

JOHN ADDINGTON SYMONDS 'RENAISSANCE IN ITALY'

THE spirituality that renders Fra Angelico unintelligible to minds less ecstatically temperéd than his own is not found in such excess in Francia, nor does his work suffer from the insipidity of Perugino's affectation. Deep religious feeling is combined with physical beauty of the purest type. A greater degree of naïveté and naturalness compensates for the inferiority of Francia's to Perugino's supremely perfect handling. This is true of Francia's numerous pictures at Bologna—where, indeed, in order to be rightly known, he should be studied by all lovers of the fifteenth-century style in its most delightful moments. For mastery over oil-painting and for charm of color Francia challenges comparison with what is best in Perugino, though he did not quite attain the same technical excellence.

THE influence of Francia does not appear to have extended far beyond his immediate surroundings. His school was a very large one, and he implanted his own ideas very firmly upon his pupils; but he appears neither to have been touched by the influences of pagan literature that were abroad in his time, nor to have, in his turn, sent any great movement away from Bologna in connection with his art.

He occupies a place apart. His pictures almost without exception are religious; they betray no special sympathy with the classic or humanistic movement. There is not one of them that is concerned with mythology or pagan story, but all have sacred themes as their subject.

His coloring was always rich, full, and deep. His pathos was never forced, and always assisted by the tone of his color-scheme. His earnestness and purity were very marked; his tender sympathy, religious devotion, warm-hearted acceptance of the truths of religion, and simple faith were all clear features of his life. He was possessed of a mastery over his materials which is well shown in every branch of art with which he had to do, and is especially marked when color is to be taken into account. He was able to create an emotion, and to move the heart of the spectator in the direction that he desired, whether it be that of sympathy, affection, or sadness. He never depicted scenes of horror or intensified bodily suffering in his works; but loved to paint those passages of pure affection, of deep love, of tender pathos, of adoring reverence, or of aspiring hope, in which his heart rejoiced.

He takes a place towards the close of the Renaissance as a great master whose Christian motives were never lost; who was controlled through all his life by the teaching of his religion; who never became merely mechanical or formal; who was always master of his resources, always ready to use them in the service of the Church, in whose teaching he had so profound a belief, and always ready to put not alone his whole heart into his work, but also his whole soul and emotions, in order that the result should be the very best of which he was capable, and a living part of himself.

The Works of Francia

DESCRIPTIONS OF THE PLATES

'THE MADONNA OF THE ROSE GARDEN' PLATE I

JULIA CARTWRIGHT thus describes this picture in the Munich Gallery: "The Child lies on a red cloth spread on the grass of a flowery lawn, stretching out its little arms with a smile of delight to its mother, who is in the act of sinking upon her knees in a rapture of loving adoration. A trellis of tall roses, which might have been painted by a Botticelli or a Filippino Lippi, fences the garden round, and in the pleasant meadows beyond, horses are feeding on the banks of a winding stream, and church towers rise in the

distance. Nowhere is the transparent delicacy of Francia's coloring more pleasing than in the silver-gray tones of the Virgin's robe, while her countenance wears that gentle air of tender melancholy which haunts his conceptions in the same way as the smile of Leonardo's faces and the deeper sadness of Botticelli's Madonnas."

"This beautiful picture," writes Eugène Müntz, "conceived in that spirit of mysticism which marks the productions of the Primitives, breathes a delicious freshness and reveals Francia as a poet as well as a painter."

The panel measures five feet eight inches high by four feet four inches wide.

'MADONNA, CHILD, AND ANGELS' PLATE II

THIS picture, an early work of Francia's, is now in the Munich Gallery. As in many of Bellini's compositions, the Madonna supports the Child standing upon a balustrade, which is here covered with gold-embroidered tapestry. Mary's robe is deep red and her mantle a rich peacock blue lined with dark green. Behind her is a low crimson screen, to the right and left of which stand angels—one with a wreath upon his long ringlets, the other with his fair hair encircled by a fillet. Dr. Williamson calls attention to the fact that the pattern of the drapery on which the Child is standing is identical with the design of one of the copes in a signed altar-piece by Francia, thus giving proof, if such were needed, of the genuineness of the picture.

The painting is on wood and measures a little more than two feet high by one foot four inches wide.

'THE ANNUNCIATION' PLATE III

ACCORDING to records found by Dr. Williamson in Bologna, this picture was painted between 1500 and 1510 for the Duke Francesco Maria d'Urbino, and given by him to his secretary for a chapel in the Carmelite Church of Modena. There it remained until bought by an agent of Lord Northwick, from whose possession it passed into that of M. F. Reiset, and finally into the collection of the Duke d'Aumale (Musée Condé) at Chantilly.

The Virgin, clad in a red robe and blue mantle, stands beneath the portico of a Bolognese palace of the fifteenth century. Her eyes are raised to the annunciate angel who, clad in draperies of blue and yellow, flies towards her with wings outspread, bearing in his hand the lily branch. Near the Virgin stands St. Albert the Carmelite saint, wearing the brown robe and white mantle of his Order. He holds a book and cross, and beneath his feet is a devil.

"It is a wonderful picture," writes Dr. Williamson, "very Umbrian in its characteristics, especially in the way in which St. Albert is standing, his foot upon the crushed demon, and wrapped in contemplation, indifferent to all around him. Umbrian also is the manner of painting the landscape, but the scene was near to Bologna, and so closely has the artist copied the scenery that I have been able to identify the very rock in the picture, at Sasso, near to which the Order had a country home. The coloring is very rich, full of depth and tone, and the crimsons and blues are especially important."

The picture measures six feet high by four feet four inches wide.

'THE BAPTISM OF CHRIST' PLATE IV

THIS famous picture, bearing the inscription FRANCIA AVRIFEX. BON. F. M. V. VIIII (Francia, Goldsmith of Bologna, did this in 1509), is now in the Royal Gallery, Dresden. Its previous history is unknown. Vasari speaks of a 'Baptism of Christ' painted by Francia after the departure from Bologna of Giovanni Bentivoglio, and taken to Modena, but whether he refers to this work or to a similar and earlier version of the same subject which is now at Hampton Court cannot be proved, for although many pictures at Dresden came from Modena, no mention is made of this one in the list.

The Dresden 'Baptism,' as its date proves, is a late work. "The faces," writes Dr. Williamson, "have acquired that grace and sweetness that Francia was so well able to produce; the draperies lack the crumpled metallic folds that mark the niello stage; the bushy trees contrast with the finer ones in the regular fashion, and the effect of light on the water, which is so marked a characteristic of the Hampton Court picture, in this one has assumed an even greater importance, and is treated with much skill and effect."

The picture was damaged by a shell in the bombardment of Dresden in 1760, and has, moreover, been injured somewhat by restoration. The figure of Christ standing on the surface of the shallow river, his feet reflected in its clear waters, is full of a sentiment of deep holiness. St. John the Baptist, a red mantle worn over his gray camel's-hair garment, kneels reverently upon the bank as he is about to perform the sacred rite, while on the other side of the picture two angels, one in yellow, the other in light red, witness the scene, and in the sky the Holy Spirit appears as a dove.

The painting is on wood and measures nearly seven feet high by five feet eight inches wide.

'THE ADORATION OF THE CHILD' PLATE V

VASARI tells us that the success of the altar-piece painted by Francia for Giovanni Bentivoglio (see plate VII) was so great that his son Antonio Galeazzo Bentivoglio, archdeacon of Bologna, and papal prothonotary, was induced to give the master a commission to be executed jointly by him and by Lorenzo Costa for a picture to be placed over the high altar of the Church of the Misericordia in Bologna.

The main body of this altar-piece, on which Francia painted 'The Adoration of the Child,' is now in the Bologna Gallery. The lunette by Lorenzo Costa, representing 'The Annunciation,' is still in the church for which the whole work was painted, and the predella, also by Costa, showing 'The Adoration of the Magi,' is in the Brera Gallery, Milan.

'The Adoration of the Child' is painted in a colder key of color than was customary with Francia. The composition is very beautiful, the figures well drawn, and the distant landscape varied and rendered with great delicacy. In the group of adoring saints surrounding the new-born Christ Francia has introduced the figure of the donor, who had lately returned from a pilgrimage to the Holy Land, kneeling on the left, with the red cross on his mantle.

The shepherd standing at the right of the picture is the artist's friend Girolamo Pandolfi di Casio, a goldsmith and also a poet, who received from the pope a laurel crown which Francia has here placed upon his head. Beside the Virgin kneels St. Augustine in miter and richly embroidered cope; St. Joseph, clad in red and yellow, is at the left, leaning upon his staff; while in St. Francis, whose hands are folded in prayer, as he looks devoutly at the Child, tradition says the painter has given us a likeness of himself.

The painting measures seven and a half feet high by about six feet wide.

'PORTRAIT OF FEDERIGO GONZAGA' PLATE VI

THIS portrait, which for many years hung unrecognized in the collection of its present owner, A. W. Leatham, Esq., at Miserden Park, Gloucestershire, England, has been identified by Mr. Herbert Cook as the long-lost likeness which Francia is known to have painted in Bologna in the summer of 1510 of young Federigo Gonzaga, son of the celebrated Isabella d'Este, Marchioness of Mantua. The story of this picture as told by Mr. Cook in 'The Athenæum' of February 7, 1903, and in the 'Burlington Magazine' of that same year, as well as by Mrs. Ady (Julia Cartwright) in her recent work, 'Isabella d'Este,' is briefly as follows: In the year 1510, by order of Pope Julius II., Isabella d'Este sent her young son, Federigo, then a child of ten, to Rome as a hostage for her husband, Giovanni Francesco Gonzaga, Marquis of Mantua, who through the pope's influence had lately been liberated from the hands of the Venetians, by whom he had been taken prisoner after the battle of Legnano. On the way to Rome the boy passed through Bologna, where his father then was, and Isabella, wishing to have a souvenir of her son, asked Lorenzo Costa to paint his portrait for her. Costa, however, was too busy just then to comply with her request, and Francia was commissioned to do so in his stead. From Isabella's letters we learn that this portrait was begun on July 29, and that before August 10 the finished work had been delivered into her hands. "It is impossible," she wrote, "to see a better portrait, or one more like Federigo."

The painting here reproduced tallies with the description which Isabella gives of it in her correspondence. Coincidences of age, date, style, and detail all point to the conclusion that it is the identical portrait which so delighted the great Marchioness. It represents a boy of apparently ten years of age, with brown eyes and long fair hair. He is richly dressed, as befitted his station in life, and holds a dagger in one hand. The background is an elaborately painted landscape resembling many others in Francia's works. "Not only is it a genuine piece," writes Mr. Herbert Cook, "but it is as fine a thing as Francia ever painted, and in absolutely perfect condition."

In May, 1512, nearly two years after the portrait was painted, Isabella gave it to a gentleman of Ferrara, Zaninello by name, who had rendered her great services. It probably remained in Ferrara in private possession until taken to Paris among Napoleon's spoils. The father of the present owner bought it from the Napoleon collection, and now, after four centuries, the long-missing portrait of Federigo Gonzaga has once more been brought to light.

'THE BENTIVOGLIO ALTAR-PIECE' PLATE VII

OF the many altar-pieces painted by Francia, none equals in beauty, nor surpasses in technical excellence, the famous group of the Madonna with saints and angels known as the 'Bentivoglio Altar-piece.' This work bears the date 1499 and was painted by order of Giovanni Bentivoglio, ruler of Bologna, for his family chapel in the great church of San Giacomo Maggiore in that city, where it still occupies its original place.

"In this noteworthy picture," writes Dr. Williamson, "there is to be seen a great advance over the works that had preceded it. Doubtless Francia strained his utmost to please the important patron who had commissioned it and whose satisfaction could make his reputation and insure for him many other commissions. . . . There was a further necessity laid upon him in this work which taxed all his powers, and that was the wish of Giovanni Bentivoglio that two of his children should be introduced into the picture, and that the artist should paint their portraits in the two angels who appear in the upper part of the composition on either side of the Madonna. In every way Francia acquitted himself well, and Vasari tells us that so pleased was Bentivoglio with the work that he gave him over and above the promised payment 'a very handsome and most honorable gift.'"

Seated upon a lofty throne against a rich architectural background is the Madonna with the Child upon her knee. Beside her are adoring angels, and at her feet stand, on the right, St. John the Evangelist and St. Sebastian, and on the left St. Augustine and a saint in armor who has been designated variously as St. Florian, St. Fabiano, and St. Proculus, military patron of Bologna. On the steps of the throne two angels are seated playing upon lute and viol — a favorite motive with Francia, as it was with Bellini and other Venetian painters.

The colors in this picture, of which blue is the prevailing hue, are rich and glowing, and the figures of the saints are more vigorous and manly than in any other of Francia's works, that of St. Sebastian, indeed (called by Burckhardt "one of the most perfect forms of the fifteenth century"), being so highly thought of by later Bolognese artists as to be often copied into their compositions.

'PORTRAIT OF BARTOLOMMEO BIANCHINI' PLATE VIII

ACCORDING to early Bolognese writers Francia painted many important portraits and gained for himself a great reputation in that branch of art. Of these works, however, so few well-authenticated ones remain that those which are without question accepted as Francia's can be counted on the fingers of one hand.

No dissentient voice, it is believed, has been raised as to the genuineness of the great portrait of Bartolommeo Bianchini, here reproduced, a work of Francia's early period and of the highest quality. Mr. R. H. Benson, writing of this painting in the catalogue of the exhibition of pictures held at the Burlington Fine Arts Club, London, in 1894, says that it is "a marvel of fine con-

dition, and betrays the technique of the goldsmith seeking for the quality of enamel."

Bartolommeo Bianchini was an eminent senator of Bologna, as well as a poet who earned added distinction by some lines written in praise of the artists of his native city, and especially of his friend Francesco Raibolini, called Francia. The life-sized portrait here reproduced shows him dressed in a dark-colored jacket and wearing a black cap. He holds a letter in his right hand. The landscape in the background is carefully and minutely painted. The portrait is on panel, and measures nearly two feet high by one foot three and a half inches wide. It is owned by George Salting, Esq., London.

'MADONNA AND CHILD' PLATE IX

SEATED before a hedge of roses, the Madonna, in a red robe and green mantle, holds in her lap the Child Jesus, whose little hand rests within that of his mother. Mary's face is so full of a sweet tenderness that it goes far to justify the saying ascribed to Raphael, that "no Madonnas were so holy and beautiful as those which Francia painted." This picture, now in the Borghese Gallery, Rome, was commissioned by Sister Dorotea di Fantuzzi, of the Convent of Santa Maria Maddalena in Bologna, as an inscription on the back of the panel testifies. The damaged condition of the painting, as well as the unskilful restoration to which it has been subjected, have caused its authenticity to be questioned by some critics, who have given it to Giacomo, Francia's son; but the ease, grace, and simplicity of the composition, the delicate way in which the rose-hedge is painted, and above all the expression of purity in the faces, so characteristic of the older artist, point to the authorship of Francia himself, and by the majority of judges it is regarded as a work of his hand.

"It recalls the 'Madonna of the Rose Garden' at Munich," writes Dr. Williamson, "and in its full and flowing draperies is one of the finest pieces of painting and arrangement that Francia ever did."

'PIETÀ' PLATE X

THIS picture is the lunette for a great altar-piece painted by Francia between 1510 and 1515 for the Buonvisi Chapel in the Church of San Frediano in Lucca. In the following century the work was removed from its place in the church to the Ducal Palace of Lucca, and on the occasion of a sale of the Duke of Lucca's effects in 1840 was taken to London, where it was soon afterwards purchased for the National Gallery.

On the main body of the altar-piece are represented the Madonna and St. Anne with the Child seated upon a throne about which are grouped four saints, while at its base is a graceful figure of the youthful St. John. Beautiful as is this portion of the picture, the lunette, now detached from it, and reproduced in plate X, is still more so. "No picture," writes Julia Cartwright, "is more popular or has ever been more frequently copied and reproduced than Francia's 'Pietà.' This is due not only to the richness of coloring and the admirable balance of the composition, but to the purity and tenderness of

the feeling which the goldsmith-painter here reveals. The dead Christ rests in the deep sleep of death on his mother's knees, but instead of the usual saints, Mary has for attendants two bright-haired angels robed in red and green, one of whom reverently supports the head, while the other folds his hands in silent worship at the feet of the Saviour."

The lunette measures three feet two inches high by six feet wide.

A LIST OF THE PRINCIPAL PAINTINGS BY FRANCIA WITH THEIR PRESENT LOCATIONS

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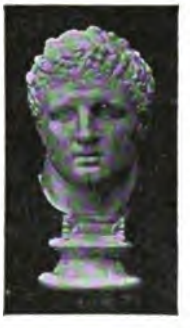

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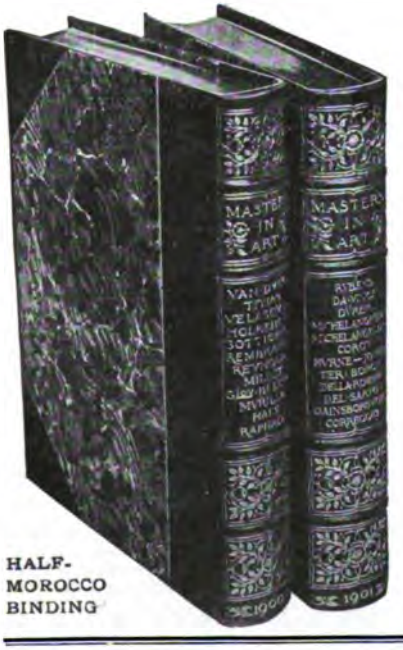

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